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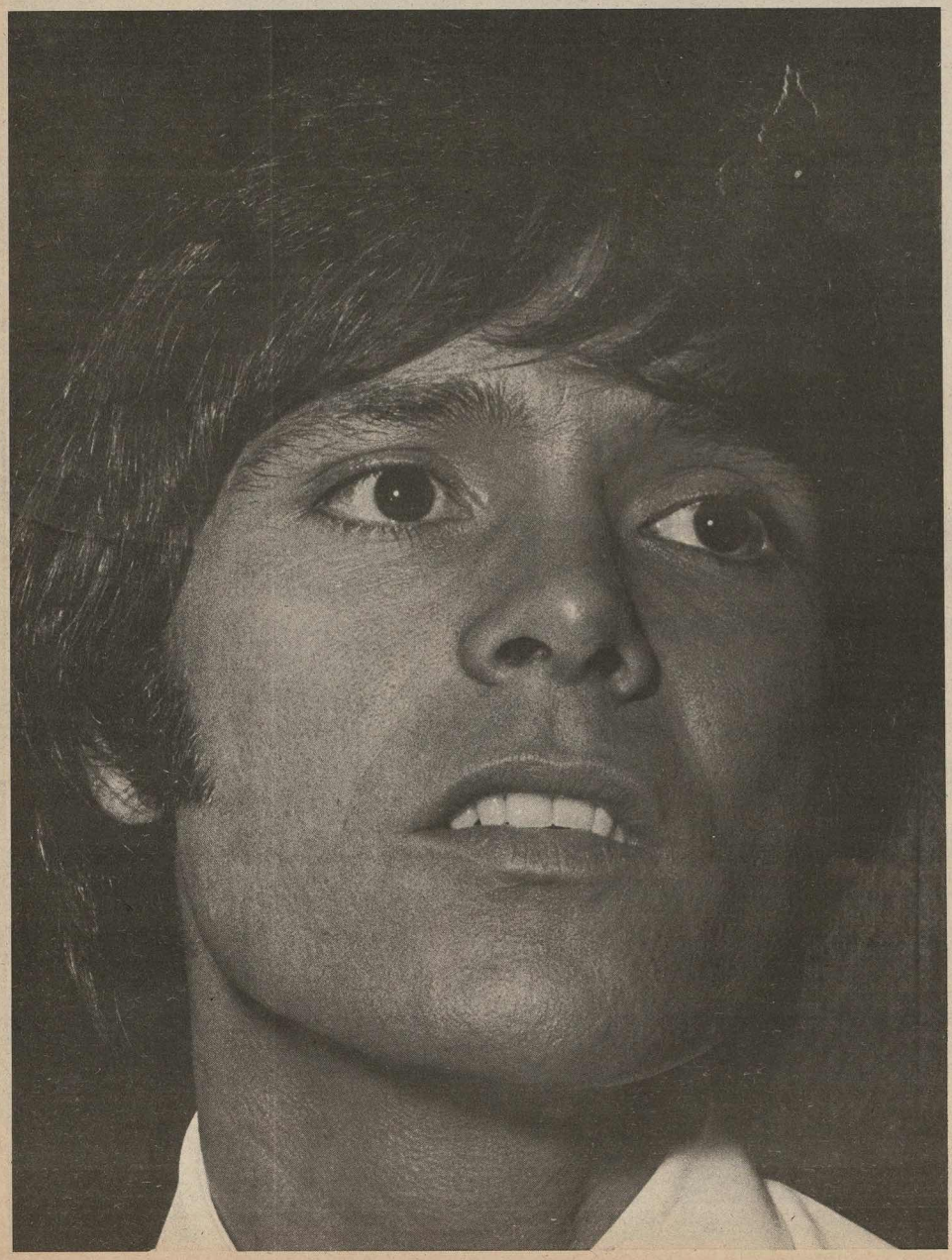
Creedence holiday in London scoop



CLIFF: PRINCE OF THE POLL

Elvis is King, topping World singer and Personality sections of this years NME Poll then CLIFF RICHARD is Crown Prince being runner-up to Elvis in the World Section and top in two British Sections, and 3rd, 7th and 8th in three others. See full results on page 9.

BURDON SHOCK ALBUM

BEE GEE HOPES

NEIL'S LONG WAIT

Stu Cook, holidaying in London, learns his group has toppled the Beatles

World's Top Vocal Group, CREEDENCE CLEARWATER (l to r) DOUG, STU, TOM and JOHN.

COSMORAMA OF CREEDENCE

CREEDENCE Clearwater Revival de-throning the Beatles, in the World Vocal Group section of the NME Popularity Poll — was about the very last thing Creedence's bespectacled bassist Stu Cook envisaged hearing during his current vacation in London with his petite wife Jackie.

NME Exclusive

By ROY CARR talking to STU COOK

With genuine surprise he confessed, "You know, I thought if anyone was capable of doing it, then it would have been Led Zeppelin.

"What do you say when something like this happens," he offered. "I suppose that it must sound really corney and all that, but I guess I'm speaking for the whole band when I say it's a pleasure."

After much sight-seeing in Westminster Abbey, Portobello Road, Cambridge and a hectic night out down the Speakeasy, Stu relaxed in the purdah of his Mayfair apartment as he proceeded to work out some guitar runs on his acoustic Gibson.

"I'm learning to play lead," he casually remarked, as we began to discuss Creedence's popularity in Britain and their surprise placing in the poll.

Not so well known

Individually, Creedence aren't nearly as well known as the now mutually dis-enchanted foursome . . . . but then, who is?

This subject of people becoming conscious of the individual members of a group became our first topic of conversation.

"Groups like Led Zeppelin and ourselves have made it primarily on the strength of our live appearances and record sales. I'm sure the success of our London concerts last year had a lot to do with it . . . plus the fact that we sell a tremendous amount of singles as well as albums.

"Our only identification has been through having our faces on our album covers and magazine coverage."

Stu's observations are that the personality cult has greatly levelled out in it's intensity in relationship to the paramount role it adopted in the 'early-' sixties rock revolution.

"I guess nearly everyone in the world has heard of the Beatles . . . . and at least half of them must know each one by name.

"At first, people were hardly conscious of Beatle music, it was the individual personalities that they were digging. It was all so very new and the publicity machine was geared to handle it all.

"When they first broke in the States the Beatles were quite unique and were definitely the first shining light in rock music for over five years."

Stu's opinion is that the entire rock scene had retrogressed to the likes of Bobby Vinton and all those finger-poppin' mohair suited heroes. He also claims:

"Much of the Beatles success was due to Derek Taylor, a man whom I consider to be the greatest publicist of the 'sixties."

On the other hand, Stu feels that not too many people know the Stones, saying for the personification of their image in Mick Jagger.

"When the Stones started out, they made their own negative press. They were generally looked upon as being scruffy hooligans and the Beatles — the loveable four.

"Though in true life it really wasn't like that at all . . . . I suppose it's just that it's hard to get most people interested in reality."

Stu was being quite honest when he expressed a desire that he would like the group to become individually better known. But he was quite adamant in his statement that in no way was this an ego-trip, it's just part of building a career.

"People forget that rock is still a part of show business just like the theatre. It's your audience. . . . they come to see you and to be entertained. If they like you, they'll find out who you are."

Satisfied in the knowledge that their new album "Pendulum" had emulated the platinum success of their previous recorded offerings. Creedence had decided to take a prolonged vacation from each other for the first time in over three years. The sole purpose being to relax and recharge their energies.

"Doug headed for the snow in the Californian Sierra Mountains. . . . Tom made it down to Acapulco and I believe John is somewhere in the desert, I think he's in Death Valley!" Stu revealed.

In reference to the "Pendulum" album, I expressed my personal opinion that I found it to be much more of a complete group album than before.

Not only in the overall sound and production, which is much fuller, but that everyone concerned appears to be playing at their maximum capacity. With the result that it can be evaluated as a most satisfactory progression on their previous offerings.

"Well. . . . I can tell you that we're all very pleased with it. Obviously we've matured as musicians and so what we did was to try harder things. . . . get them right and put them down on record.

"Somehow we were all much more confident than ever before when we cut that album. . . it's definitely more positive than anything that we've done before.

"Though you may use the same arrangement, the sound you put on record can be quite different to that which you produce on stage. Personally, I feel that 'Pendulum' comes the closest to capturing our live sound. And in particular I was extremely pleased in the way that the bass and drums were reproduced. . . . much much fuller than ever before."

Divulging their recording procedure Stu explained, "In actual fact for this album we went into the studio with eight numbers already prepared.

"Two songs. . . . 'Pagan Baby' and 'Have You Ever Seen The Rain' were written and rehearsed on the spot during the course of one of the sessions. To me 'Pagan Baby' sounds just like a live cut. In fact it only took us an hour to learn and we did it in just one take.

"Hey, don't get the idea that we're a 'one-take' group. It's just that with that particular number we captured the right feeling, first time.

Right feeling

"That's very important to us. . . . it's inherent in our music that we have the feeling. . . . the edge in projecting our personal electricity.

"Sometimes it's the take that has the most fluffs and the boobs on it that comes out sounding the best, simply because it's got just the right feeling into it. I mean no matter how much you turned up the volume on your stereo, you just couldn't dig a nicely played cut of 'Keep On Chooglin'!'

"Let's face it. . . . the underlying appeal of rock music is its sexuality. That's why our parents didn't like it."

Stu then went on to reveal that as yet no dates had been booked for any concert appearances or for recording sessions.

"This I do know. . . . we've set aside nine weeks during the Summer from which we'll pick four of them to tour Europe."

And of the possibilities that they may be joined by Booker T & the MG's, Stu added. "That's quite possible. They are our closest musical friends and we get along just fine. It's always a pleasure to play with them. . . . we just break out the beer and have a good time."

Of their future plans Stu went on to relate that he envisages a point when future albums by Creedence may well feature various members of the group performing their own material.

High standard

"Of course they will have to be up to the high standard which we have previously set ourselves. This is just part of a loosening up policy. I mean there's just no reason why we should do the same things year-in, year-out.

"There's even a possibility that we may do solo albums if we feel the urge to do so. . . but again there's nothing definite. It's just a matter of seeing how things go."

Creedence would like to involve themselves in the celluloid arts but as yet are still reticent to undertake any move, for as Stu took pains to point out, "The problem of doing a film is that immediately someone else is in charge. Now that's where the compromise starts and you don't know where it will eventually end.

"We've talked about it a lot but that's about all. Quite a numbr of people have asked us to write and record the soundtrack for various movies but we haven't bothered. All they really want to do is to use your name to tag onto their product. There's just no point in having a bunch of skeletons in the closet when you don't have to.

"As a group we have always been most careful in what we do and we're not going to change that policy now, not for anything."

What do you say when something like this happens?

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Elusive Santana phone from California

Top left: SANTANA line-up (l to r) JOSE AREAS, MIKE SHRIEVE, MIKE CARABELLO, GREGG ROLIE, CARLOS SANTANA and DAVID BROWN. Below: The group as they appeared at last year's Bath Festival, one of three major British dates. Inset is GREGG ROLIE who phoned NME this week.

WE DON'T WANT TO BECOME A BAND OF GRINNING STARS

By ROY CARR

THEY'RE as elusive as Dylan, Paul Simon or even McCartney — this is the criticism levelled at Santana by feature-seeking journalists. Since they created an immediate impact with their debut album, close on two years ago, they have chosen to cloak themselves in an almost Garbo-like mystique.

Two gold selling albums and triumphant appearances on all the major concert and festival circuits haven't helped in any way to dent Santana's almost impenetrable cocoon of anonymity, and save for critical appraisal, little or nothing in the way of personal contact has been seen to grace the pages of the international music press.

Now, after months of drawing a blank in my Sherlock Holmes quest to make contact, I finally managed to track the group down in the seclusion of their Mill Valley retreat in California.

Over the transatlantic telephone, the group's organist Gregg Rolie revealed for the first time that this attitude was not indicative of a prima donna complex or an aloof unsociable disposition.

"I suppose the reason why we don't usually do interviews is because there are always those people who like to turn a band into a bunch of grinning movie stars.

"It's like eh . . . I'm a musician and nothing else.

"Personally speaking, I've always found that nearly all the mass media seem to evolve around the same old personality cult which was created over ten years ago . . . almost to the exclusion of the music, which is the main reason why we are here.

"The result is that the public then tends to either like or dislike a band on the basis of the individual personalities, when in fact they should primarily concern themselves with the music first and foremost. If we got drawn into that kinda thing I'm sure our music would be bound to suffer."

Then, as we were joined by other eavesdropping members of the group on an extension phone he continued. "Again . . . I'm only speaking for myself, but I feel that most rock magazines are very trite. They always seem to concern themselves with the sillier things . . . continually striving to make us and others into a band of personalities.

"Really we've nothing much to say . . . you either dig the music or you don't." And on this score Santana prefer to stand or fall.

"As far as I am concerned, the initial approach when forming this band was to make music for music's sake. Otherwise, I wouldn't be here in the band.

"When Carlos originally formed this present band, he really wanted it to work," Gregg continued with reference to the group's name-sake guitar-playing mentor. "And it didn't take us long to realise that we each need each other . . . I suppose that's what eventually made it all work.

"Santana is a total thing, in that we all seem to generate around each other.

"We are aware that within the group each and everyone of us has an individual talent that the other just doesn't possess. Therefore, we listen very closely to each other and try to use all these facets so that we can then make good music together. All we want to do is play something that everyone can understand and accept.

"Actually, it's really all down to the power of communication. But before you can ever hope to communicate with an audience, you must be able to communicate with each other," emphasing that he considers this to be the all-important requisite of any creative . . . thinking musician.

"People have the ability to create in many different ways. Once you realise that you are capable of drawing inspiration from someone else you must surely be moving in the desired direction. With Santana, I feel it's just a question of putting seven heads into one.

"Then . . . when you get up there on stage and start playing . . . shout 'Yeah' and you find it works, you suddenly realise that the audience is with you all the way and that's a great feeling."

When the group premiered its first album, Carlos Santana stated that their prime motivation was . . . in his own words, "To make music to make love by — raw and basic."

If the completely uninhibited audience reaction they receive at all their in-person appearances is any indication, then Santana have mastered this art of total involvement without any compromise.

The kids haven't taken Senor Santana's words in their literal context and proceeded to indulge in a mass love-in, it's just that each concert becomes a seething mass of gyrating bodies, flailing arms and primitive exuberance.

Apparently, all that it needs to trigger off this hysteria is the polyrhythmic foundation of the incessant clank-clank-clank of a cowbell and the metallic timbale rattle from Jose Areas, coupled to the accentuated bop-bop of Mike Carrabello's congas and intensified by the bass and drums of David Brown and Mike Shrieve respectively. As the excitement builds, Gregg Rolie tears at the keyboards while the familiar ring of Carlos Santana's guitar cuts across this percussive barrage in a frenzied orgasmic climax.

It is when Santana have whipped their audiences up to fever pitch that confrontations with the officers of law and order have taken place.

"People get excited and run up to the stage," Gregg began, clarifying the reports that have made lurid headlines. "They aren't gonna do any harm, but the police are always very scared of riots when we get the kids up on their feet dancing.

"What they fail to realise is that the kids are going through a lot of changes. Today, they are feeling so much more in terms of emotion . . . they can get into the actual mood of the music."

His observations of British audiences being somewhat different. "I've found that it's much harder for people in England to get loose, I suppose it could be something to do with their upbringing.

As Santana are deeply concerned with direct involvement with their audiences, I enquired as to how much they enjoyed working festivals.

"Festivals are weird, in that they are both good and bad. They are good for people to look at each other and get together to see the different cultures from their own country.

"When you actually play, the sound just drifts out and away so that you don't always get a true sound. But nevertheless they seem to get the right feelings to generate enough energy to have themselves a good time. Playing in the open air doesn't help the group's tight sound.

"I play for myself, but I realise that outside it's not going to sound true or very good to my ears . . . but they'll appreciate it."

Of Santana's stand-out inclusion in the Woodstock film, when they performed "Soul Sacrifice," Gregg had this to say: "Oh, it sounded

(continued on page 16)

get word perfect

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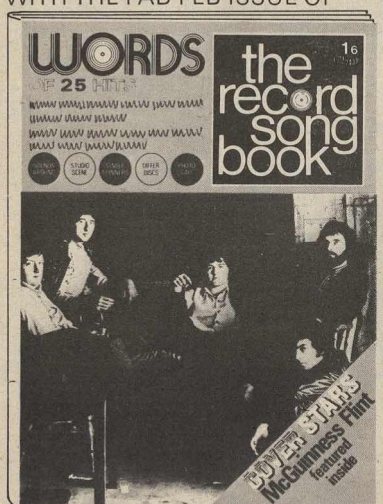

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NME Jan. 30

ALBUM REVIEWS

edited by Allen Evans

Burdon whips up a storm

ERIC BURDON AND WAR: THE BLACK-MAN'S BURDON (Liberty stereo LDS 84003/4. 69s 0d).

ERIC BURDON and War get right down to the real nitty gritty on this double album which far supercedes their last joint effort. For a full ninety minutes, the pleasant raucousness and sometimes sympathy of the ensemble takes the listener firmly by the nerves and leaves him limp with exhaustion at the end.

The twenty-one tracks are very close to the stage sound, whipping up storms of frenzied excitement and occasionally settling down for brief moments of calm before once again rising to a crescendo of great musical sounds blended expertly with Burdon's personal way of bawling his message.

Side One opens with seven tracks linked together — **BLACK ON BLACK IN BLACK, PAINT IT BLACK 1, LAUREL AND HARDY, PINTELO NEGRO II, P.C.3, BLACK BIRD and PAINT IT BLACK III.** It all lasts for over thirteen and a half minutes and contains some intriguing changes of style.

Included is the "naughty" reference to a queen on P.C.3 which can be taken as harmless fun or total rudeness, whichever way your mind works. A Harold Brown drum solo, Dee Allen's congas, Charles Miller's flute leading a Latin beat — these are some of the highlights. It has basically the same format as the Stones' version but an almost entirely different set of lyrics in pure Burdonese.

SPIRIT. One of the band's most popular stage numbers, it is notable for Charles Miller's flowing sax solo.

BEAUTIFUL NEW BORN CHILD. Featuring Sharon Scott and the Beautiful New Born Children of Southern California, this track opens

Track by Track by RICHARD GREEN

Side Two. It has a stomping beat led by Howard Scott (guitar) and Lonnie Jordan (piano), Eric singing across the rhythm which gets fiercer as more instruments and a five-piece vocal chant come in.

NIGHTS IN WHITE SATIN. About as sensitive as Eric will ever be on any one number, he keeps the volume down, relying mainly on an organ backing. Not too far removed from Justin Hayward's original.

THE BIRD AND THE SQUIRRELL leads on from the previous track providing a showcase for Charles' flute. Howard keeps a nice bass riff going and as the number changes to NUTS, SEEDS & LIFE he takes a long well-constructed solo with support from Harold's drums.

Once again, the next track, OUT OF NOWHERE, comes straight in, re-introducing Eric who half speaks/shouts the lyrics with a jazz-slanted backing. The second part of NIGHTS IN WHITE SATIN retains the mood of the first half with a just a bit more volume and some play between the vocals and the flute.

ERIC BURDON

JOE COCKER

Side Three begins with SUN/MOON, a very relaxed downer blues song with organ and sax doing their best to stay awake.

PRETTY COLOURS was at one time considered as a single. It has the rhythm that pounds into the brain making stillness an impossibility. Dee's congas are mainly responsible for the excitement.

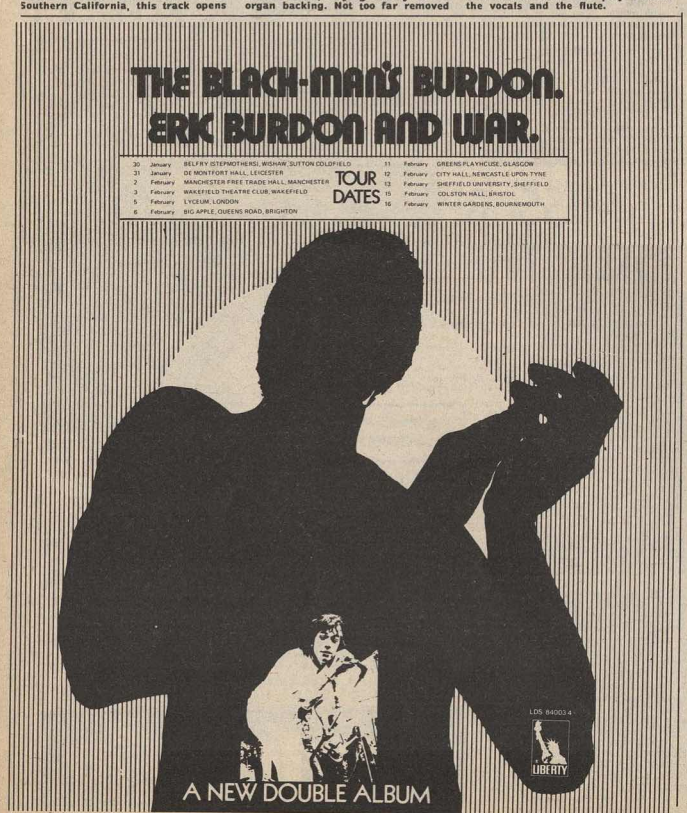
GUN is pretty well an extension of the previous track but with more guts and one line of vocals beseeching "take me baby" while another chants "come on, come on" and such things.

JIMBO, Piano, bass, tambourine and Lee Oskar's harmonica introduce a veritable roar-up. Things threaten to, but never quite get out of hand.

Side Four's opening track is BARE BACK RIDER, Howard and Harold set up a funky beat that Charles rides along with on sax, sounding a little like Junior Walker at times. Lee picks up the lead and Eric sings in his best Bo Didley manner. Non-stop action.

HOME COOKIN'. Not, believe it or not, the Bing Crosby song. It has a middle-of-the-road beat. Eric being aided and abetted by a female chorus and some nice harmonica playing. It rolls along without being very spectacular.

THEY CAN'T TAKE AWAY OUR MUSIC. A semi-protest song that has various members of War singing lead. Lots of chants in the background and the bass and congas coming on strong. With a different theme it would be a spiritual.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A NEW DOUBLE ALBUM

COCKER VERGING ON SUPERB

JOE COCKER: COCKER HAPPY (Fly stereo HIFLY 3 39s 11).

A COLLECTION of previously-released songs by young ale-swigging Joseph. On some tracks, he is supported by the Grease Band and on others he has the good services of Mad Dogs and Englishmen. As usual, the talented Leon Russell makes his presence felt in no uncertain manner.

The album could be subtitled The Best Of Joe Cocker, as that's just about what it is. It traces his career from the days of his first single, Marjorine, through With A Little Help From My Friends up to The Letter.

All the tracks are good, some extremely good, and a couple verging on the superb. Of the twelve numbers, three, possibly four, stand out as perfect examples of Joe's talent. They are Hitchcock Railway, Delta Lady and Feelin' Alright, with She's So Good To Me as the possible fourth.

Leon Russell's piano and the drums dominate Hitchcock Railway, a complete raver and a good opener; Delta Lady is one of Joe's best-ever numbers and the way the lead guitar gets right into the swing of things is good to hear; Dave Mason's classic Feelin' Alright was Traffic's very own until Joe came along and blended it to his own style; She's So Good To Me could almost be a blast from the past, it has the feel of the late '50's/early '60's rockers and a beautiful build up to a fierce climax.

Of the remaining tracks, Marjorine still sounds as fresh as butter. The first time I saw Joe he performed this on some Southern TV pop show and though he looked all out of shape, his tremendous potential was obvious. Leon Russell's Hello Little Friend is a sympathetic love song reeking of emotion and shows Joe in one of his rare placid moods and The Letter is outstanding. **RG**

Other tracks: She Came In Through The Bathroom Window, With A Little Help From My Friends, Darling Be Home Soon, Do I Still Figure In Your Life, Something's Coming On.

Pickett back to peak

WILSON PICKETT: IN PHILADELPHIA (Atlantic stereo. Super. 2400.026. 42s 6d).

OVER the last year or so I was becoming rather concerned that Wilson Pickett was in danger of ruining his career and reputation through his insistence on recording inferior material.

Though his overall performance couldn't be faited, his choice of songs bordered on the banal. Thankfully, with this new album he's dispelled most of these observations with songs like "Run Joey Run" "Get Me Back On Time, Engine Number 9," and his current State-side single "Don't Let The Green Grass Fool You," which showcase him at his performance peak.

On the up-tempo cuts it's quite easy to see where Tom Jones has lifted his yells, screams, grunts and overall delivery, it's just a shame that he isn't given more credit.

At a time when most soul orientated artists seem to reflect each others' styles, Wilson Pickett together with Joe Tex and James Brown come to mind as being the most exciting and distinctive artists both visually and on record.

It would be a pity if Wilson Pickett were to be dismissed as just another competent "sock-it-to-me" performer, therefore he must pay special attention to the material he chooses to record. — **R.C.**

Other titles: Help The Needy, Come Right Here, Bumble Bee (Sting Me), Days Go By, International Playboy, Ain't No Doubt About it.

OTIS, OFTEN COPIED NEVER EQUALLED

OTIS REDDING: TELL THE TRUTH (Atco. stereo Super. 2400.018. 42s 6d).

WHEN it comes to "owning-up" time, I must confess that I have always been a most avid admirer of the late Otis Redding. Not only do I possess each and everyone of his incomparable albums, but . . . early in 1967, I was to be seen boppin' in the aisle along with over 3,000 other ecstatic people at one of his never-to-be-forgotten U.K. appearances.

Though there are uncomfirmed rumours to the effect that there are some as yet, unreleased concert recordings gathering dust in the Stax vaults, this album of a dozen new cuts is perhaps the very last studio material worthy of marketing.

Obvious comparisons can be drawn between the quality of these tracks and his more famous "classic" recordings, yet they are more honest and valid than the majority of soul albums which have flooded the scene since his most untimely and tragic death.

Otis was one of those rare personalities who could capture the wild exuberance of his in-person gigs on record and this record is further evidence of this quality.

This album is predictable in that one is already familiar with his often copied, but never equalled style as he blasts his way through no less than nine originals, the title track, James Brown's "Out Of Sight" and Little Richard's "Slippin' and Slidin'."

As usual the Stax house band of **Booker T and the MGs, the Markey's** horn section, **Isaac Hayes** and **Steve Cropper** acting as both guitarist and producer provide that distinctive vinegary backing.

Otis was a truly fine performer who hadn't been forced into any commercial compromise. It was his natural joie-de-vivre that made him such an innovator. — **R.C.**

Varied Anne Murray

ANNE MURRAY: SNOWBIRD (Capitol stereo E-ST 579; 39s 11d)

HAVING only heard the "Snowbird" single, I thought Miss Murray was another of those girl singers who stick to the same kind of number all the time and carry on without much effort. Wrong again. There's a lot of variety among the songs on this album, ranging from country rock to ballads to a bit of gospel for good measure.

Her style is one which probably suits places like the vast America lounges best. The people who go there want someone like Trini Lopez who will entertain them over their cocktails without forcing them to do a lot to enjoy themselves. Her voice tends to be a bit trebley in parts but the backing musicians generally make up for any lack in that direction.

The forceful, glory hallelujah, praise the Lord brothers and sisters number Put Your Hand In The Hand is about the best track with the razzamataz version of Bob Dylan's I'll Be Your Baby Tonight and Musical Friends with its toe-tapping jogalong rhythm and plenty of "doodie do dooh's" competing for pride of place.

Anne gives Fire And Rain a similar treatment to James Taylor's original but the lush strings are out of place and Jose Feliciano's Rain definitely lacks feeling of any depth. John D. Loudermilk's splendid country rock number Break My Mind is well worth hearing and the lyrics of the Running aren't bad at all. Not an album that's going to set the charts alight, but at the same time a pleasant enough package that should appeal to enough people to certify good sales. **RG**

Other tracks: Snowbird, Just Bidin' My Time, Get Together.

NME Poll winners' compelling new release

CREEDENCE CLEARWATER REVIVAL: * Have You Ever Seen The Rain (Liberty).

WELL, these boys have quite a reputation to live up to, now that they've been voted World Top Group by NME readers. And they make no mistake about consolidating their position with this new single, even though I don't think it's quite as good as one or two of their previous releases.

What impresses me so much about this group is the way in which, the moment you put one of its discs on the turntable, you are compelled to sit up and take notice. This latest set is only a mid-tempo offering, but the authority and magnetism of John Fogerty's vocal and the sheer penetration of the outfit's distinctive sound grab you by the scruff of the neck.

The song itself takes a few spins to register, but when it does it clings like glue. And the beat is absolutely hypnotic. Yes, undoubtedly another big one for the Creedence lads.

ERIC BURDON & WAR. † They Can't Take Away Our Music (Liberty).

A FIVE-MINUTE track from the double-album "The Black Man's Burdon" which is issued today.

It's a slow soul number, which opens quietly and delicately — with Eric's stirring vocal backed by throbbing drums, sighing organ and strumming guitar.

It gradually builds in intensity, working up to the impassioned climax with gospel-type support from Sharon Scott and a group known as the Beautiful New Born Children of Southern California.

It's one of those moralising lyrics with a plea to man's conscience — and like so many songs of this nature, it consists solely of a basic riff that's repeated over and over. A gripping and very effective routine, which Eric's British visit may boost.

Vanity change style

VANITY FARE: † Where Did All The Good Times Go (DJM).

A DEPARTURE from Vanity's previous singles in that, although the group's famous harmonic blend is still in evidence, the routine does not hinge on it totally as in the past.

For the most part it's Trevor Brice dualtracking, with the other boys coming in only for the chorus. This is also the first occasion on which the group has been augmented — there's a beautifully scored string section and a wistful oboe solo. And the material? Well, it's a pretty ballad with a lilting rhythm and an over-riding air of poignancy.

A delightful track, technically immaculate and well performed. But it's one of those songs that will need a lot of plugging if it is to reap its just rewards.

The front runners of CCS here are, (l-r) ALEXIS KORNER (singer), JOHN CAMERON (musical director), PETER THORUP (singer).

CCS FULL OF MEATY GOODNESS

C.C.S.: * Walking (Rak).

THE contemporary group scene, though obviously economical, nevertheless often leaves a lot to be desired in terms of substance and sheer guts. Some of today's pop records give the impression of cheese-paring, if only because of the essential lack of numbers involved.

Not so with C.C.S., however! Here's a band with a full, wholesome, meaty sound. Yet for all its precision and depth, it's still capable of creating an exciting r-and-b feel. Here we have rasping trambones and blaring trumpets intermingling with wailing harmonica, mara ccas and clanking piano — and th's coupled with a brief, but none the less compelling, vocal adds up to an excellent track.

It's a Donovan number — and the treatment is punchy and dynamic. I hope it's a hit, because it's good solid stuff of which we have too little.

CURVED AIR: It Happened Today / What Happens When You Blow Yourself Up/Vivaldi (Warner).

I list all three titles because this is, in fact, a maxi-single. And those of you who couldn't afford to buy the recently issued controversial LP by this most experimental of groups, will find this disc an ideal substitute. Space doesn't permit a detailed analysis of each track but, believe me, for sheer invention this takes some beating.

LEE'S RELAXED SOUL

LEE DORSEY: † Occapella (Polydor).

THIS is the sort of soul disc I enjoy! Some soul singers seem to find it necessary to shout, scream and indulge in all manner of vocal gimmicks in order to make their presence felt.

But Lee Dorsey here proves that you can put over authentic soul just as effectively in relaxed, easy-going, chuckle-in-the-voice style. Mind you, it possibly loses some of its commercial impact in the process, but I found this a very entertaining disc — and superb for dancing.

The beat is funky and emphasised by maraccas, but not overpowering; and the backing is gritty without being mindblowing. The outcome is a finger-popping exercise in groovy soul that will set you at ease rather than tense you up.

SINGLES reviewed by Derek Johnson

BOBBY GOLDSBORO: Watching Scotty Grow (United Artists).

I'm not a great fan of Bobby's. He writes pretty melodies, but most of his sickly lyrics make me wince. However, for a change this one isn't self-penned. It's a Mac Davis song, still with a liberal sprinkling of sentimentality (about a child growing up), but not so sickly as "Honey,,, but it's helped by the lively mid-tempo pace at which it's taken and the Bacharach-type scoring. The usual sensitive and expressive styling by Bobby.

REGGAE CORNER . . .

LIGHT, FLUFFY REGGAE BY DES

DESMOND DEKKER: * The Song We Used To Sing (Trojan).

ORIGINALLY planned for issue before Christmas, but withdrawn because of a faulty master, this is a Jimmy Cliff song.

It's sparkling, captivating and has a quick-to-register melody line as strong as most of Desmond's previous hits. His styling is supported by chanting girls, organ and pizzicato strings. This is light and fluffy reggae, unlike some of the plodding and monotonous efforts I often hear. Could well be another hit for Des.

OTHER REGGAE DISCS.

Freddie Notes comes up with an acceptable Jamaican treatment of "South's "Walk A Mile In My Shoes" (Trojan), with Johnny Arthey again lifting the arrangement out of the rut . . . Those of you who prefer basic unpolished reggae should try the fascinating organ and guitar interchange in "Jumping Jack" (Techniques) by RAD BRYAN; or the oddly-titled "Riddle I, This" (Song Bird) by SCOTTY AND DERRICK which features an engaging chat-type vocal and an insidious beat.

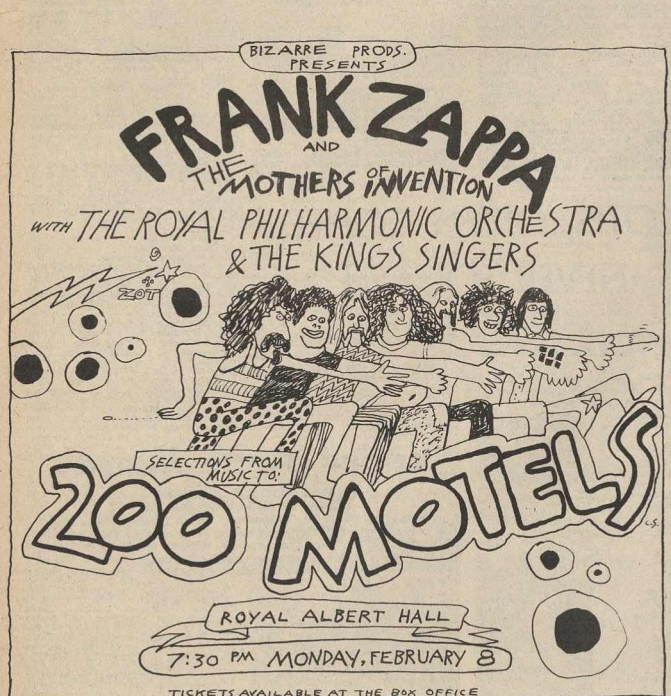
DESMOND DEKKER (front centre) with the ACES on his last trip to Birmingham.

HAMMER REVISED

NICKY THOMAS † If I Had A Hammer (Trojan).

THIS, of course, is the Pete Seeger item which provided Trini Lopez with a smash hit some years back. It's probably none too difficult for you to imagine a reggae adaptation.

Nicky makes an acceptable job of it, with spirited vocal group, strings and brass adding colour to the rather mechanical beat. No dobut this song is due for a revival, but the success of this disc depends upon whether or not reggae's following is still sufficiently large.



MISS BELL PULLS OUT ALL THE STOPS

MADELINE BELL: † If You Didn't Hear Me The First Time (Philips).

BREAKING away from Blue Mink, albeit only temporarily, Maddie turns in a scintillating performance on this punch-packed rhythmic ballad.

She really socks it to us, pulling out all the stops and employing the full range of her vocal dexterity — and he's ably supported by enthusiastic girl-group chanting, sizzling brass, thundering drums and tambourine. This is one of the most exciting singles Maddie has yet recorded. She succeeds in turning average material into something special, and that's the epitome of praise.

LINDA RONSTADT: The Long Way Around (Capitol).

This young lady is all the rage in the States right now, and it's easy to understand why. Her timbre and delivery are midway between Mama Cass and Joni Mitchell, and she really lets rip in this snappy folk-beaty number. Linda's style is appealing, and this song is attractive. You'll like this one.

*** TIPPED FOR CHARTS**
† CHART POSSIBLE

MADELINE BELL who has divorced herself temporarily from BLUE MINK to make her own disc.

POWERFUL COMEBACK

R. DEAN TAYLOR: † Indiana Wants Me (Tamla Motown).

THIS young man had a small-ish NME hit two or three years back, so he's not completely unknown. This is a powerful rhythmic ballad, dual tracked with a scoring of sweeping strings and strumming guitars.

Doesn't sound in the least like a Tamla production. But it's a strong song, and has the additional advantage of police call-sign gimmicks which could catch the public's fancy.

Fair social comment

ATLANTIS: † Amigo (Polydor).

ANOTHER of those philosophic songs searching for peace and freedom! But this one I enjoyed immensely — it's one of the best social-comment discs since the advent of Blue Mink.

Mainly a boy-and-girl duet with choral support, it has a forceful mid-tempo beat and builds to a palpitating climax. Above all, the tune catchy indeed. If the d-j's do it proud, we shall soon all be singing it.

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RECORD SHOPS

nme TOP 30

(Week ending Wednesday, January 27, 1971)

LAST WEEK	THIS WEEK			WEEKS IN CHART	HIGHEST POSITION
14	1	MY SWEET LORD	George Harrison (Apple)	2	1
1	2	GRANDAD	Clive Dunn (Columbia)	8	1
2	3	RIDE A WHITE SWAN	T. Rex (Fly)	12	2
16	4	PUSH BIKE SONG	Mixtures (Polydor)	3	4
5	5	APEMAN	Kinks (Pye)	8	5
4	6	I'LL BE THERE	Jackson Five (Tamla Motown)	11	4
11	7	AMAZING GRACE	Judy Collins (Elektra)	6	7
3	8	WHEN I'M DEAD AND GONE	McGuinness Flint (Capitol)	10	1
7	9	I HEAR YOU KNOCKING	Dave Edmunds (MAM)	11	1
9	10	BLACK SKIN BLUE EYED BOYS	Equals (President)	6	9
18	11	STONED LOVE	Supremes (Tamla Motown)	3	11
10	12	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)	5	10
5	13	(BLAME IT ON THE) PONY EXPRESS	Johnny Johnson & Bandwagon (Bell)	8	5
8	14	IT'S ONLY MAKE BELIEVE	Glen Campbell (Capitol)	15	4
24	15	NO MATTER WHAT	Badfinger (Apple)	2	15
20	16	CANDIDA	Dawn (Bell)	2	16
12	17	YOU'RE READY NOW	Frankie Valli (Philips)	6	12
22	18	SHE'S A LADY	Tom Jones (Decca)	3	18
●	19	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Capitol)	1	19
15	20	HOME LOVING MAN	Andy Williams (CBS)	10	4
13	21	CRACKLIN' ROSIE	Neil Diamond (UNI)	12	2
30	21	YOUR SONG	Elton John (DJM)	2	21
17	23	NOTHING RHYMED	Gilbert O'Sullivan (MAM)	9	7
●	24	IT'S THE SAME OLD SONG	Weathermen (B & C)	1	24
24	25	MY WAY	Frank Sinatra (Reprise)	23	4
30	26	MAN FROM NAZARETH	John Paul Joans (Rak)	2	26
●	27	LAS VEGAS	Tony Christie (MCA)	2	27
26	28	SUNNY HONEY GIRL	Cliff Richard (Columbia)	2	26
22	29	RUPERT	Jackie Lee (Pye)	3	22
●	29	HEAVY MAKES YOU HAPPY	Bobby Bloom (Polydor)	1	29

TOP 30 LPs

(Week ending Wednesday, January 27, 1971)

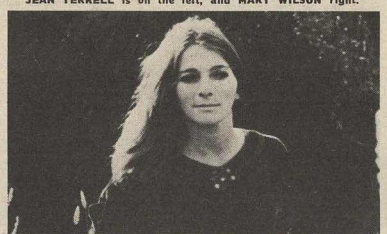
5	1	ALL THINGS MUST PASS	George Harrison (Apple)	6	1
2	2	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)	51	1
1	3	ANDY WILLIAMS' GREATEST HITS	(CBS)	38	1
4	4	MOTOWN CHARTBUSTERS VOL. 4	Various Artistes (Tamla Motown)	16	1
3	5	LED ZEPPELIN VOL. 3	(Atlantic)	14	1
7	6	SWEET BABY JAMES	James Taylor (Warner Bros.)	10	7
6	7	EMERSON, LAKE & PALMER	(Island)	10	5
9	8	FRANK SINATRA GREATEST HITS VOL. 2	(Reprise)	6	5
13	9	WATT	Ten Years After (Deram)	3	9
10	10	AFTER THE GOLD RUSH	Neil Young (Reprise)	12	7
11	11	TUMBLEWEED CONNECTION	Elton John (DJM)	2	11
12	12	T. REX	(Fly)	3	12
15	13	PAINT YOUR WAGON	Soundtrack (Paramount)	52	2
17	14	EASY LISTENING	Various Artistes (Polydor)	14	7
19	15	AIR CONDITIONING	Curved Air (Warner Bros.)	7	12
8	16	DEEP PURPLE IN ROCK	(Harvest)	32	5
23	17	JOHN LENNON: PLASTIC ONO BAND	(Apple)	3	17
25	18	LED ZEPPELIN VOL. 2	(Atlantic)	64	1
22	19	CANDLES IN THE RAIN	Melanie (Buddah)	18	3
20	20	ABRAXAS	Santana (CBS)	10	10
18	21	AT SAN QUENTIN	Johnny Cash (CBS)	42	1
●	22	THAT'S THE WAY IT IS	Elvis Presley (RCA)	1	22
28	23	STEPHEN STILLS	(Atlantic)	6	18
●	24	PENDULUM	Creedence Clearwater Revival (Liberty)	1	24
29	25	LEFTOVER WINE	Melanie (Buddad)	3	25
●	26	ELTON JOHN	(DJM)	1	26
14	27	ATOM HEART MOTHER	Pink Floyd (Harvest)	15	4
26	28	THE GLEN CAMPBELL ALBUM	(Capitol)	7	16
●	29	GOLD	Neil Diamond (UNI)	1	29
20	30	LET IT BE	Beatles (Apple)	31	1

DUE TO CIRCUMSTANCES BEYOND OUR CONTROL THERE ARE NO AMERICAN CHARTS THIS WEEK

WEEK'S BIGGEST CHART JUMPERS

GEORGE HARRISON with some of the happy RADHA KRISHNA TEMPLE members. The Radha Krishna chant comes into George's No. 1 single (it jumped from No. 15). As if that isn't enough, George has equalled his American feat of topping both single and album charts at the same time, because his "All Things Must Pass" LP has jumped from No. 5 to top this week.

SUPREMES have jumped nine places to No. 11 with "Stoned Love" this week. They are seen above on CINDY BIRDSONG'S wedding day last May. Her husband is CHARLES HEYLETT. JEAN TERRELL is on the left, and MARY WILSON right.



JUDY COLLINS in pastoral mood. Her "Amazing Grace" single has jumped from No. 9 to No. 7 this week.

5 YEARS AGO

TOP TEN 1966
Week ending Feb. 4, 1966

2	1	MICHELLE	Overlanders (Pye)
1	2	KEEP ON RUNNING	Spencer Davis (Fontana)
4	3	LOVE'S JUST A BROKEN HEART	Cilla Black (Parlophone)
3	4	SPANISH FLEA	Herb Alpert & the Tijuana Brass (Pye Int.)
16	5	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
10	6	YOU WERE ON MY MIND	Crispian St. Peters (Decca)
8	7	MY GIRL	Otis Redding (Atlantic)
7	8	A MUST TO AVOID	Herman's Hermits (Columbia)
15	9	SECOND HAND ROSE	Barbara Streisland (CBS)
6	10	LET'S HANG ON	Four Seasons (Philips)

10 YEARS AGO

TOP TEN 1961
Week ending Feb. 3, 1961

1	1	ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)
6	2	SAILOR	Petula Clark (Pye)
2	3	POETRY IN MOTION	Johnny Tillotson (London)
4	4	PEPE	Duane Eddy (London)
3	5	PORTRAIT OF MY LOVE	Matt Monro (Parlophone)
11	6	YOU'RE SIXTEEN	Johnny Burnette (London)
5	7	I LOVE YOU	Cliff Richard (Columbia)
13	8	RUBBER BALL	Bobby Vee (London)
16	9	RUBBER BALL	Marty Wilde (Philips)
17	10	SAILOR	Anne Shelton (Philips)

15 YEARS AGO

TOP TEN 1956
Week ending Feb. 3, 1956

1	1	SIXTEEN TONS	Tennessee Ernie Ford (Capitol)
2	2	THE BALLAD OF DAVY CROCKETT	Bill Hayes (London)
6	3	LOVE IS THE TENDER TRAP	Frank Sinatra (Capitol)
4	4	LOVE AND MARRIAGE	Frank Sinatra (Capitol)
3	5	THE BALLAD OF DAVY CROCKETT	Tennessee Ernie Ford (Capitol)
7	6	ROCK A-BEATIN' BOOGIE	Bill Haley Comets (Brunswick)
5	7	LOVE IS A MANY SPLENDORED THING	Four Aces (Brunswick)
9	8	ROCK ISLAND LINE	Lonnie Donegan (Decca)
12	9	PICKIN' A CHICKEN	Eve Boswell (Parlophone)
13	10	ROBIN HOOD	Gary Millar (Nixa)

KPM HITS

MY PRAYER by GERRY MONROE
SO DEEP IS THE NIGHT by TONY CHRISTIE
SNOW BIRD by ANNE MURRAY
CRACKLIN' ROSE by NEIL DIAMOND
YOU'VE GOT ME DANGLING ON A STRING by CHAIRMEN OF THE BOARD
WESTBOUND No. 9 by FLAMING EMBER
I PLAY THE SPOONS by CLIVE DUNN
YOU'RE READY NOW by FRANKIE VALLI
DEEPER AND DEEPER by FREDA PAYNE

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NEW to the charts

KING IN DISGUISE

JONATHAN KING is at it again. The boy wonder is lurking in the lower regions of the chart under the disguise of the Weathermen this time, having decided to abandon his own name temporarily and creep up unawares. At least, I think he is.

This confusion arises out of the fact that Jonathan has a scheming, plotting mind and he thoroughly enjoys teasing people. While unashamedly, not to say gloatingly, admitting that he is responsible for the resurrection of "It's The Same Old Song" he will admit nothing about the group. If a group it be.

"There's nothing much I can say without committing myself," he chortled with glee at his Marble Arch flat on Tuesday afternoon. "You know everyone involved as well as I do."

But who are these people? That, it seems, is destined to remain a closely-guarded secret at least "until it's a much bigger hit than it is now" to quote the man himself.

"The answer to 'Who are the Weathermen?' may be 'Nobody' or it may be 'The same person three times over,'" he laughed with his shrieking voice. Which only confused the issue even more.

He will, however, talk about the song itself. Good of him.

"I chose the song because I've always rated it as one of my five favourite Tamla Motown songs," he revealed. "If you are going to do a rhythm song you'll never do it better than Tamla Motown because they do the best rhythms anyway, so I decided to give it a different interpretation.

JONATHAN KING

"I decided I needed a hook for the song and as I was lying in my bath one day I thought of the violin. And that's all you're getting out of me, Green!"

Well, I suppose we can afford him his moment of fun for now. Unless, of course, we choose to call in the Yard. But then that would only render him even more helpless with mirth. — **RICHARD GREEN**

FRONT ROW REVIEWS

STEVIE MARTHA

THE magic Motown formula, an amalgam of glamour, professionalism and good, driving music brought excitement to dark and dreary Finsbury Park last week when the Stevie Wonder/Martha and the Vandellas tour opened at the Astoria.

Without any preliminary fuss from a compere or supporting group, Martha and the Vandellas opened and launched straight into "Nowhere To Run," immediately setting up an electric atmosphere. Martha Reeves, her sister Louis and the incredibly beautiful Sandra Tilley (wow), all dressed in gleaming white full-length dresses, moved and sang with all the ease that we have come to expect from Tamla artists.

Backed by a good, and surprisingly unobtrusive, fourteen piece band they effortlessly ran through "I'm Ready For Love," "Jimmy Mack," "Heatwave," "Oh Happy Day," and some slower numbers like "Something" and "Didn't We."

On the whole it was the up-tempo numbers which worked out best. With many Tamla acts there is a slight tendency for them to slip into material better suited to cabaret, when all the audience wants to do at places like the Astoria is to clap and sing along with familiar hits. Unfortunately the group's version of "Something" was rather slow and draggy, but otherwise it was a faultless set.

In fact they are quite an act to follow, but Stevie Wonder had no difficulty and received a warm welcome as he opened with "Uptight," which had the audience clapping along from the start. "Never Ever Had A Dream Come True," "Yester you, Yester-me, Yesterday," and "For Once In My Life" followed before he switched to electric piano for "I Don't Know Why I Love You."

As he continued he became more and more versatile, playing a drum solo, a Larry Adler type interlude on harmonica, and a strange wind instrument which appeared to be some sort of set of electric bagpipes.

One of the standout numbers was "Bridge Over Troubled Waters" which held the audience silent as Stevie sang and played the electric piano. For the finale he was joined on stage by his female backing group and Martha and the Vandellas for "Signed, Sealed and Delivered," before they all conga-ed off stage.— **JAMES JOHNSON.**

FELIX

"AN Evening With Julie Felix" proved to be a friendly, informal affair last Sunday at the Oxford New. Julie sang a good selection of numbers which represented most of the contemporary folk composers. She sat alone, dressed in black sweater and slacks, for the first half of the concert, which she opened with Donovan's "To Try For The Sun."

This was followed by "Maid Of Constant Sorrow," which Julie compared to her own life, because the song describes a girl who had been born in California and had then travelled far and wide.

She thanked any members of the audience who had helped her "first venture into the Top Twenty" by buying a copy of "If I Could" and then sang Tom Paxton's "Rumbling In The Land," Dylan's "Don't Think Twice" and Woody Guthrie's ("the man who restarted interest in folk music") "Plane Wreck At Los Gatos."

Julie was joined by double bass player, Danny Thompson for the second half, who provided effective accompaniment for the title track from Julie's first album, "Changes," and her versions of Donovan's "Colours," Tim Buckley's "Fantasmagorical," Dylan's "Mr Tambourine Man" and her two recent singles, "Heaven Is Here" and "Snakeskin."

But the most popular songs of the two hour concert were Julie's own compositions. These included "Lady," "Windy Morning," "I've Travelled All Over This World" and her latest self-penned achievement, "Summer On Fire." This is a really beautiful song, and will probably be included on the next album.—**DEREK HARVEY.**

TOM JONES' BRITISH CONCERTS ARE SET!

DATES and venues have now been set for Tom Jones' short British concert tour in March. He will play two nights each in four provincial cities, plus a single night at the famed London Palladium. Tom's performance — for which he will be accompanied by an orchestra conducted by his regular musical director, Johnnie Spence — will occupy almost the entire show; the only other artist on the bill is American comedian Norm Crosby. Full dates are CARDIFF Capitol (March 17 and 18), BIRMINGHAM Odeon (19 and 20), LONDON Palladium (21), NEWCASTLE Odeon (24 and 25), MANCHESTER Odeon (26 and 27).

He completes filming his current series of "This Is Tom Jones" at Elstree on February 28 — as previously reported, this will be his last series, and his subsequent TV appearances will be confined to occasional specials. Then, after a few days in the recording studios cutting tracks for a new album, Tom flies to the Continent for his first European dates for almost four years. These are at Paris Olympia (March 9), Copenhagen Falcon Centre (10) and Stockholm Concert House (12).

Tom then returns to Britain to commence his dates here. Is is stressed that box offices for his British concerts are not yet open, and are not likely to be for a few weeks. The London Palladium has already announced that tickets will not be on sale until March 1. Following these home dates, Tom flies to America on April 1 to commence a lengthy series of major engagements in that country.

The next Tom Jones LP to be released by Decca will be his first "specialist" album. It will be a collection of easy-listening romantic songs, designed for late-night listening. Tom is planning several future albums, each with a specific theme — a rock LP, a country LP, and so on.

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Dawn one-nighters here during April

DAWN is to undertake an extensive British and European tour in the early spring. The group is due to arrive in this country on April 1, and to play a nation-wide tour of one-nighters lasting until April 25. It then flies to the Continent for further dates in several European countries. Venues are currently being lined up by the Acorn Agency.

It is not yet known exactly what the personnel will be in the Dawn group which is to tour here, but it is expected to be a completely different line-up from the team which recorded "Candida", now rapidly climbing the NME Chart. The Dawn group which cut this number was formed specifically for the recording session, and is believed to have included Tony Orlando and the Tokens. Subsequently, new personnel have been got together for touring purposes, and it is assumed that this will be the group to visit Britain.

James Brown at East Ham

One of James Brown's London venues has now been confirmed. He will star in a late show at East Ham Granada on March 10. Brown will also appear at another major London venue earlier the same evening, but this is still subject to finalisation. As previously reported, he also plays Birmingham Odeon on March 12.

Pitney's tour off till later

Gene Pitney's annual British package tour, which was due to have been staged this year in February and March, has been postponed owing to the singer's commitments in America. Promoter Arthur Howes now expects it to take place in the early autumn.

"Catch My Soul" moving

The rock musical "Catch My Soul" — starring P. J. Proby, Marsha Hunt and Jack Good — is to open in London's West End sooner than expected. Its current season at Chalk Farm Roundhouse has been scheduled to continue until February 27, but this is being curtailed to enable it to open at the Prince of Wales theatre on February 17.

Curved Air, Harum for concert tour

CURVED AIR — which has just completed a concert tour with Black Sabbath — is lined up for another British concert tour in March. This time it will top the bill, with Procol Harum and Tir-Na-Nog as supporting attractions. And the maximum admission price throughout the tour will be 14s (70p). Curved Air is also set for a major tour of the United States, which begins on March 22 and lasts for six weeks.

Concert dates are as follows: Blackburn King's Hall (March 4), Woverhampton Civic Hall (8), Plymouth Guildhall (9), Bournemouth Winter Gardens (10), Leicester De Montfort Hall (12), Guildford Civic Hall (15) and Nottingham Albert Hall (16).

Curved Air is also undertaking a solo one-nighter tour of concert halls, clubs and colleges during February.

Dates are Southampton Technical College (next Monday), Manchester Institute of Science and Technology (February 6), Dunstable Civic Hall (8), Tunbridge Wells Civic Hall (10), Bath University (12), Bradford University (13), Potters Bar Farx (17), Devizes Town Hall (19), Birmingham University (20), Manchester University (23), York University (28) and Nelson Imperial (27).

Electric Light Orchestra nears completion; LP soon

THE Electric Light Orchestra, the long-cherished brainchild of Move leader Roy Wood, is now taking shape! The project is no longer a pipe-dream and has almost reached fruition. It is expected that the orchestra's first album will be released in March, and that the outfit will start undertaking live dates in April. In addition to himself and fellow Move members Bev Bevan and Jeff Lynn, Roy has signed Bill Hunt (french horn) as a regular member of the group.

He is also currently auditioning string quartets, and — as we closed for press — it seemed likely that one from the London Symphony Orchestra might be engaged, at any rate for recording purposes. Two members from "well-known groups" have then to be added to complete the orchestra's line-up.

Roy Wood intends to play a multi-instrumentalist role in the Electric Light Orchestra. He will be featured on 'cello, french horn, oboe, bassoon and acoustic guitar!

Shack re-formed; first venues set

STAN WEBB has now re-formed Chicken Shack, the group whose previous line-up he disbanded three weeks ago. He is now preparing songs for an album which is due to be recorded in mid-April. Joining lead guitarist Webb in the outfit are ex-Toe Fat bassist John Glascock, organist Brian Chapman and drummer Andy Pyle.

February dates for the group include Norwood Technical College (6), Bournemouth College (10), London Queen Mary College (12), Epping Wake Arms (13), London Marquee (16), Royal Belfast Academical Institution (19), Watford Hydrospace (20), Liverpool University (26) and London Borough Polytechnic (27).

More NEWS on PAGES 13 & 18

NAMES in the NEWS

GEORGIE FAME

ALAN PRICE

JULIE FELIX

GREG LAKE of Emerson, Lake and Palmer

T. REX is now expected to undertake its concert tour of Britain in May, and not in April as originally planned and reported last week. This is because its American tour has been extended and will now last until well into April.

SOUTHERN COMFORT, following its concert tour of Germany with Johnny Winter next week, plays Manchester Institute of Science and Technology (February 13). Greenford Big Brother (24), Hull City Hall (25) and Scunthorpe Baths (27).

JULIE FELIX has had an extra venue added to her current concert itinerary — she plays Hemel Hempstead Pavilion next Monday (February 1). After playing two charity concerts in Kenya during the second half of February, Julie flies to Australia for a month-long concert tour commencing March 1.

BARCLAY JAMES HARVEST plays University College of North Wales (tomorrow, Saturday), London Lyceum (Sunday), Manchester De La Salle College (next Tuesday), London Marquee (February 5), Wrexham Cartrefle College (6), Stevenage Bowes Lyon House (7), Brighton Sussex University (9), Exeter University (10), Manchester Hollings College (12), Darlington College of Education (13), Tooting Castle (15), Flintshire College of Technology (17), Manchester Institute of Science and Technology (18), Maidstone College (19), Sunderland College of Technology (20) and Peterborough Cloud Nine (21).

ARTHUR CRUDDUP, following his appearance at Coventry Lanchester Arts Festival tonight (Friday), plays London 100 Club (next Tuesday), Peterborough Halcyon (Wednesday), High Wycombe Town Hall (Thursday), Manchester Sports Guild (February 6), Belfast (7), return to London 100 Club (9), Chelsea College (10), Glasgow Maryland (12) and Birmingham Top Rank (14).

SOFT MACHINE is to star in solo concerts at Manchester Free Trade Hall (March 29), London Royal Festival Hall (April 3) and Brighton Dome (5). It is possible that one or two other venues will follow.

JOHN MAYALL — together with his current group consisting of Harvey Mandel, Larry Taylor and Don Harris — plays Birmingham Town Hall (March 3), Bristol Colston Hall (5), Leeds University (6), Croydon Fairfield Hall (7), Manchester Free Trade Hall (8), London Royal Albert Hall (9), Newcastle City Hall (11) and Glasgow Green's Playhouse (12).

ELTON JOHN has been booked for an additional solo concert at Croydon Fairfield Hall on March 21. As previously reported, he also appears at London Royal Festival Hall on March 3.

EMERSON, LAKE AND PALMER have now scheduled their complete March-April concert tour. One or two dates have been moved from those announced last week, and the full revised schedule is as follows: Stockton ABC (March 4), Hull ABC (5), Lincoln ABC (6), Cambridge Regal (7), Cardiff Capitol (10), Plymouth ABC (12), Wolverhampton Civic Hall (14), Brighton Dome (15), Cheltenham Odeon (17), Blackpool ABC (21), Manchester Free Trade Hall (22), Bradford St. George's Hall (23), Sheffield City Hall (24), Newcastle City Hall (26), Lewisham Odeon (28), Margate Winter Gardens (29), Portsmouth Guildhall (30), Wigan ABC (April 1), Glasgow Green's Playhouse (2), Dundee Caird Hall (3), London Royal Albert Hall (5), Leicester De Montfort Hall (7) and Birmingham (9).

NEIL DIAMOND will now play his solo London concert at the Royal Festival Hall, and not at the Royal Albert Hall as originally planned and announced last week. The date remains unchanged — namely June 25. It is now virtually certain that he will play other dates in this country on the occasion of this British visit.

GEORGIE FAME and ALAN PRICE are understood to be forming a group together. An official announcement is expected this weekend, but it is believed that the new outfit has already been lined up, and that it will commence live engagements next month.

FAIRPORT CONVENTION will now play its London Royal Festival Hall concert on February 6, not February 5 as previously reported. This weekend the group is undertaking a short tour of Holland, visiting Enschede (today), Rotterdam (Saturday) and Amsterdam and Utrecht (Sunday).

LEON RUSSELL is set for live new dates on his British concert tour, which opens at London Royal Albert Hall next Tuesday (2). He plays Wolverhampton Civic Hall (8), London Speakeasy (15), Birmingham Town Hall (23), Sheffield University (27) and Portsmouth Guildhall (March 2). His appearance at Leicester De Montfort Hall is switched from February 8 to March 1. Projected dates at Brighton Big Apple (February 10) and Liverpool Stadium (28) are now cancelled.

GILBERT O'SULLIVAN is to make his first personal appearance next month — not as a singer, but as a disc-jockey! He is to open the rebuilt Bird's Nest pub in Basingstoke on February 11, and he will take over the resident dee-jay's chair in the specially-designed studio adjoining the bar!

THUNDERCLAP NEWMAN has resumed live dates after a lapse of nearly 18 months. First dates are in Scotland and include Edinburgh Heriott Watt College for the Ibrox Park Disaster Fund (tonight, Friday), Aberdeen University (Saturday) and Glasgow Electric Garden (Sunday). It is anticipated that English dates will follow in February.

BRIAN AUGER'S OBLIVION EXPRESS, which has just returned from three days of concerts in Yugoslavia, is set for two more overseas trips. It returns to Italy for a nine-day club and concert tour on February 14, and starts an eight-day French tour on February 25. The band's debut album is now scheduled for early March release by RCA.

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New Musical Express POLL SUPPLEMENT

ALL THE 1970 RESULTS

WORLD MALE SINGER

1	ELVIS PRESLEY	5702
2	Cliff Richard	3697
3	Tom Jones	2420
4	Andy Williams	1835
5	Glen Campbell	1011
6	Paul McCartney	838
7	Frank Sinatra	829
8	Bob Dylan	563
9	James Taylor	562
10	Stevie Wonder	510
11	Robert Plant	384
12	Mick Jagger	382
13	John Fogerty	306
14	Elton John	271
15	George Harrison	267
16	Scott Walker	254
17	Engelbert Humperdinck	250
18	Neil Diamond	236
19	Gene Pitney	192
20	Dave Edmunds	174
21	Neil Young	155
22	Johnny Cash	139
23	John Lennon	132
23	Steve Stills	132
25	Cat Stevens	130

WORLD FEMALE SINGER

1	DIANA ROSS	3240
2	Melanie	3121
3	Cilla Black	2673
3	Dusty Springfield	2673
5	Lulu	2400
6	Petula Clark	787
7	Shirley Bassey	776
8	Joni Mitchell	754
9	Judy Collins	732
10	Mary Hopkin	730
11	Bobbie Gentry	729
12	Freda Payne	338
12	Clodagh Rodgers	338
14	Dionne Warwick	269
15	Aretha Franklin	212
16	Karen Carpenter	204
17	Barbra Streisand	165
18	Nana Mouskouri	130
19	Sandy Denny	127
20	Joan Baez	124

WORLD MUSICAL PERSONALITY

1	ELVIS PRESLEY	4637
2	Cliff Richard	2708
3	Andy Williams	1789
4	Tom Jones	1733
5	Paul McCartney	1176
6	John Lennon	1166
7	Mick Jagger	878
8	George Harrison	865
9	Cilla Black	824
10	Jimi Hendrix	820
11	John Fogerty	787
12	Eric Clapton	752
13	Glen Campbell	422
14	Elton John	389
15	James Taylor	361
16	Frank Sinatra	358
17	Robert Plant	243
18	Johnny Cash	212
19	Hank Marvin	204
20	Bob Dylan	200
21	Dusty Springfield	187
22	Herb Alpert	167
23	Engelbert Humperdinck	149
24	Stevie Wonder	146
25	Melanie	143

BEST TV/RADIO SHOW

1	TOP OF THE POPS	11237
2	Disco 2	2116
3	Cliff Richard TV Show	1816
4	Pick Of The Pops	1273
5	All Our Yesterplays	808
6	This Is Tom Jones	776
7	Scene And Heard	774
8	Savile's Travels	231
9	Tony Blackburn Show	227
10	Sounds Of The 70's	218

1970's BEST BRITISH SINGLE

1	MUNGO JERRY "IN THE SUMMERTIME"	4654
2	Free "Alright Now"	4027
3	Beatles "Let It Be"	3345
4	Dave Edmunds "I Hear You Knocking"	2000
5	Moody Blues "Question"	1139
6	Deep Purple "Black Night"	791
7	Cliff Richard "Goodbye Sam"	665
8	McGuiness Flint "When I'm Dead And Gone"	326
9	Kinks "Lola"	275
10	Matthews Southern Comfort "Woodstock"	262
10	T. Rex "Ride A White Swan"	262

WORLD VOCAL GROUP

1	CREEDENCE CLEARWATER REVIVAL	3763
2	Beatles	3505
3	Led Zeppelin	2479
4	Beach Boys	2042
5	Rolling Stones	2041
6	Hollies	2038
7	Jackson 5	1160
8	Moody Blues	614
9	Simon and Garfunkel	406
10	Crosby, Stills, Nash, Young	393
11	McGuiness Flint	273
12	Deep Purple	265
13	Supremes	250
14	Free	232
15	Mungo Jerry	228
16	Four Tops	225
17	Who	217
18	Blood, Sweat and Tears	208
19	Kinks	205
20	T. Rex	183
20	Jordonaires	183

BRITISH VOCAL PERSONALITY

1	CLIFF RICHARD	3547
2	Tom Jones	2385
3	Cilla Black	1696
4	George Harrison	1673
5	Mick Jagger	1636
6	John Lennon	1597
7	Paul McCartney	1591
8	Dusty Springfield	1066
9	Elton John	713
10	Robert Plant	707
11	Shirley Bassey	538
12	Engelbert Humperdinck	517
13	Lulu	509
14	Gilbert O'Sullivan	183
15	Dave Edmunds	169
16	Ray Davies	147
17	Ian Gillan	126
18	Peter Noone	125
19	Ian Anderson	122
20	Scott Walker	118

BRITISH FEMALE SINGER

1	CILLA BLACK	4675
2	Lulu	4434
3	Dusty Springfield	4401
4	Mary Hopkin	1487
5	Shirley Bassey	1079
6	Clodagh Rodgers	985
7	Petula Clark	900
8	Sandy Denny	162
9	Madeline Bell	153
10	Anita Harris	132
10	Julie Felix	132

NEW DISC SINGER

1	ELTON JOHN	3878
2	Dave Edmunds	3716
3	Robert Plant	2895
4	Gilbert O'Sullivan	2694
5	Cat Stevens	2627
6	Don Fardon	1580
7	Tony Burrows	1261
8	Julie Felix	986
9	Peter Noone	500
10	Gerry Monroe	319

BEST NEW GROUP

1	MCGUINESS FLINT	3748
2	Deep Purple	3620
3	Free	2752
4	Christie	2413
5	Mungo Jerry	2399
6	Matthews Southern Comfort	916
7	T. Rex	913
8	Emerson, Lake & Palmer	890
9	Pickettywitch	624
10	Arrival	433
11	Black Sabbath	167
12	White Plains	153

TOP BRITISH GROUP

1	BEATLES	3837
2	Hollies	3044
3	Led Zeppelin	3016
4	Rolling Stones	2548
5	Moody Blues	1163
6	McGuiness Flint	1054
7	Deep Purple	828
8	Free	825
9	Kinks	611
10	Who	592
11	Mungo Jerry	574
12	T. Rex	463
13	Christie	263
14	Tremeloes	251
15	Matthews Southern Comfort	248
16	Fleetwood Mac	237
17	Shadows	230
18	Emerson, Lake & Palmer	223
19	Pickettywitch	222
20	Jethro Tull	220

BRIT. INSTRUMENTAL UNIT

1	SHADOWS	5456
2	C.C.S.	4511
3	Mr. Bloe	1623
4	Led Zeppelin	1300
5	Moody Blues	1147
6	Fletwood Mac	1002
7	Ginger Baker's Airforce	498
8	Syd Lawrence Band	327
9	Kenny Ball Band	288
10	Marvin Welch Farrar	254

TOP DISC JOCKEY

1	JIMMY SAVILE	4879
2	Tony Blackburn	4399
3	John Peel	2467
4	Kenny Everett	2300
5	Dave Lee Travis	1339
6	Alan Freeman	1146
7	Noel Edmonds	1111
8	Johnny Moran	508
9	Emperor Rosko	300
10	Ed Stewart	212

BRITISH MALE SINGER

1	CLIFF RICHARD	4998
2	Tom Jones	3777
3	Paul McCartney	1538
4	George Harrison	1303
5	Mick Jagger	1301
6	Engelbert Humperdinck	1127
7	Robert Plant	1109
8	Elton John	996
9	Dave Edmunds	632
10	Scott Walker	580
11	Gilbert O'Sullivan	375
12	John Lennon	372
13	Joe Cocker	248
14	Cat Stevens	237
15	Peter Noone	200
16	Ray Davies	174
17	Roger Whittaker	171
18	Justin Hayward	143
19	Donovan	138
20	Paul Rodgers	136

1970's BEST BRITISH LP

1	BEATLES "LET IT BE"	5248
2	George Harrison "All Things Must Pass"	3007
3	Led Zeppelin Volume 3	2635
4	Moody Blues "A Question Of Balance"	1530
5	Deep Purple "In Rock"	1263
6	Rolling Stones "Get Yer Ya-Yas Out"	888
7	Paul McCartney "McCartney"	886
8	Cliff Richard "Tracks 'n' Grooves"	405
9	Shirley Bassey "Something"	221
10	Tom Jones "I Who Have Nothing"	197

EMI

Congratulates the following Artists on their success in the NME Pop Poll

World Male Singer
2 Cliff Richard
5 Glen Campbell
6 Paul McCartney
10 Stevie Wonder
15 George Harrison
19 Gene Pitney
23 John Lennon

World Female Singer
1 Diana Ross
3 Cilla Black
11 Bobbie Gentry
12 Freda Payne

World Musical Personality
2 Cliff Richard
5 Paul McCartney
6 John Lennon
8 George Harrison
9 Cilla Black
13 Glen Campbell
19 Hank Marvin
24 Stevie Wonder

World Vocal Group
2 The Beatles
4 Beach Boys
6 The Hollies
7 Jackson 5
11 McGuinness Flint
12 Deep Purple
13 Supremes
16 Four Tops

British Male Singer
1 Cliff Richard
3 Paul McCartney
4 George Harrison
12 John Lennon
15 Peter Noone
17 Roger Whittaker

British Female Singer
1 Cilla Black
10 Julie Felix

British Vocal Group
1 The Beatles
2 The Hollies
6 McGuinness Flint
7 Deep Purple
17 The Shadows

British Vocal Personality
1 Cliff Richard
3 Cilla Black
4 George Harrison
6 John Lennon
7 Paul McCartney
17 Ian Gillan
18 Peter Noone

Best New Group
1 McGuinness Flint
2 Deep Purple

Instrumental Unit
1 The Shadows
2 C.C.S.
10 Marvin, Welch & Farrar

New Disc Singer
7 Tony Burrows
8 Julie Felix
9 Peter Noone

Best 1970 Single Disc
3 The Beatles
Let it be
6 Deep Purple
Black night
7 Cliff Richard
Goodbye Sam, hello Samantha
8 McGuinness Flint
When I'm dead and gone

Best 1970 LP Disc
1 The Beatles
Let it be
2 George Harrison
All things must pass
5 Deep Purple
Deep Purple in rock
7 Paul McCartney
McCartney
8 Cliff Richard
Tracks 'n' grooves

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ANDY GRAY SUMS UP THE '70 POLL

Elvis and Cliff still King-pins!

CREEDENCE, McGUIN-FLINT, ELTON, MUNGO NEW TOPPERS

IT really is amazing. Stars come and go, but for thousands of NME readers, there are no two stars like Elvis Presley and Cliff Richard! And why not? For well over a decade they have been top of their profession and still are. In the Popularity Poll for 1970, readers have voted Elvis first in the two World sections (the only ones he's eligible for), and Cliff his runner-up both times, as well as making the evergreen Richard top of the British Singers and Personality sections, third in TV/Radio shows, seventh in the Best Singles, and eighth in the Best LPs! Great . . . and amazing!

Diana Ross and Creedence Clearwater Revival are newcomers to the top World spots in the other two divisions, and Melanie has done well to come second to Diana. Although the Beatles lost their World title, they are still riding high (posthumously?) in the new Best LP of 1970 section and the Best British Group division. Another disbandoned group that the fans don't want to let go are the Shadows, who still top the Instrumental Unit section.

Old faithful toppers Jimmy Savile (Disc-jockey) and "Top Of The Pops" (which almost whitewashed the rest of the Best TV or Radio Show division) are still as popular as ever. It's always nice to welcome new toppers like McGuinness Flint (Best New Group), Elton John (New Singer) and Mungo Jerry — "In The Summertime" (Best 1970 Single).

Let's take a closer look at the results, section by section . . .

WORLD SECTION

Male Singer

FOR the 12th time in 13 years, Elvis Presley has topped this most important section. Only in 1963 did he fail, when Cliff Richard took over. And when we see that Elvis has over 2,000 more votes than Cliff this time, we realise that El's popularity is as high as ever, specially after a very good chart year.

Tom Jones has dropped to third place, probably due to his long absence from Britain during 1970. Two of the more staid singers, Andy Williams and Glen Campbell, have done well to take 4 and 5, while Paul McCartney comes up one place from last year at 6. Frank Sinatra remains a firm favourite at 7, while we have two folksy types — Bob Dylan and James Taylor in the top ten, too, with Stevie Wonder at 10. This just shows the varied tastes we have around today.

Group singers are not forgotten, with Robert Plant, Mick Jagger and John Fogerty coming high and new names are Neil Diamond, Neil Young, Steve Stills, Dave Edmunds and Cat Stevens. Good to see Scott Walker, Engelbert Humperdinck, Johnny Cash, John Lennon and George Harrison still represented.

Female Singer

Hooray for Diana Ross. In her first year as a solo singer she has captured the top prize NME readers can bestow. Last year she came 5th and back in '67 was 3rd, but in 1970 she consolidated with good LPs and singles. Her runner-up, Melanie, the fragile-voiced, folksy composer-singer, is a surprise, but there's no getting away from it her "Ruby Tuesday" won many hearts and her "Look What They've Done To My Song, Ma" was one of the catchiest ditties of the year.

Cilla and Dusty (tied for 3rd place) and Lulu are still in the top five, and rightly so, and Petula Clark goes up two places from last year, while Shirley Bassey makes a leap up from 20 to 7, due to her very good 1970 in the charts. Folk singers Joni Mitchell, Judy Collins and Mary Hopkin are all bunched up together, but Bobbie Gentry has gone down a bit, from 3 to 11. Welcome newcomers are Freda Payne, Karen Carpenter and Nana Mouskouri.

Vocal Group

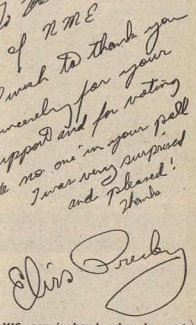
The Beatles say they are no longer a group, artistically, so that is perhaps why the Creedence Clearwater Revival, very much a group artistically and performance-wise, has pipped them for the crown by the narrow margin of some 250 votes. Led Zeppelin has done very well to claim 3rd place from 8 last year, with the Beach Boys, Stones and Hollies maintaining their popularity by only slipping one, 3 and 2 places respectively.

The Jackson Five are the top newcomers at 7, with others in Simon and Garfunkel, Crosby Still Nash and Young, McGuinness Flint (11 after one record), Deep Purple, Free, Mungo Jerry and T. Rex.

The Supremes, without Diana Ross, are still well voted for at 13 (7 last year), and the Who go up 2 places,

DIANA ROSS, top of the World Female Singers chart and a recent bride.

WRITTEN MESSAGE FROM ELVIS


To the Readers of NME
I would like to thank you sincerely for your support and for voting me no. one in your poll
I was very surprised and pleased!
Thanks
Elvis Presley

ELVIS, pen in hand, when he wrote the message to NME readers reproduced above. The time was 1960, just before he was demobbed from the American Army. But the words he wrote then could well apply to today, couldn't they?

Blood Sweat And Tears down 6. Four Tops down 2 and the Kinks make a comeback. But most consistent are the Moody Blues — at 8 both years! And that band of Jordanaires supporters (Elvis fans?) has dwindled, but kept them in at 20!

Music Personality

Elvis again! He's the personality of them all. He's won it 13 times in 14 years, starting with a win in 1957! No wonder they call him the King! This time he tops Cliff Richard by almost 2,000 votes, and Cliff heads Andy Williams by a thousand. However, who would have thought Andy would top Tom Jones, his friend Paul McCartney and John Lennon?

Mick Jagger has gone down only one place at 7, but Eric Clapton has slumped (because he's Derek now?) from 3 to 12, while George Harrison comes up from 13 to 8.

As this is a "mixed" group and the girls can challenge the boys, good to see Cilla heading a lot of men at 9, with Dusty and Melanie also listed. New personalities to gain votes are John Fogerty, Glen Campbell, Elton John, James Taylor, Robert Plant. It's good to find Hank Marvin still in the list and Bob Dylan, Stevie Wonder and Johnny Cash. And 820 readers haven't forgotten that great guitarist Jimi Hendrix.

BRITISH SECTION

Male Singer

Cliff Richard has regained the title here in no uncertain terms, with a majority of over 1,000 votes from Tom Jones, who ousted Cliff by a slightly smaller figure last year. Two Beatles take over 3 and

(Continued on facing page)

McGUINNESS FLINT (l to r): BENNY GALLAGHER, TOM McGUINNESS, GRAHAM LYLE, HUGHIE FLINT and DENNIS COULSON.

MUNGO JERRY (l to r) PAUL KING, RAY DORSET, COLIN EARL and JOHN GODFREY in Paris.

Congratulations to
Mungo Jerry
for
IN THE SUMMERTIME
N.M.E.'s top single of 1970

Here's hoping with
BABY JUMP!
DNX 2505

Dawn

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CREEDENCE CLEARWATER REVIVAL
on being voted TOP WORLD VOCAL GROUP
We are proud to have published all your material including your latest single
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Greetings and thanks from three major Pollwinners

Never thought I'd get this back!! Many thanks!! Cilla

We can only say, we deserved to win, Sincere Thanks The Shadows

WHAT MADE ME ESPECIALLY PLEASED WAS THE TIMING OF THE POLL. "CHILD OF MINE" HAD JUST COME OUT SO IN MY CASE NOBODY CAN SAY PEOPLE JUST VOTE FOR ARTISTS WITH SINGLES IN THE CHART - I DIDN'T EVEN HAVE A TV SERIES AT THE TIME. IT'S MARVELLOUS TO BE VOTED TOP LIKE THIS JUST AFTER A SPELL WHERE I WAS OFF THE SCENE HAVING ROBERT JOHN. - CILLA

ELTON JOHN topped the New Disc Singer section.

(Continued from facing page)

4 — Paul and George, obviously because of their recent solo work, relegating Mick Jagger to 5 from 3 last year. There again, output has had something to do with this, as the Stones have not been very productive in 1970.

Engelbert Humperdink, who like Tom Jones has spent so much time in America recently, did well to hold 8th position, and Robert Plant goes from 15 to 7, before we come to new names in this division — Elton John, Dave Edmunds, Gilbert O'Sullivan, Justin Hayward and Paul Rogers.

Good to see Scott Walker John Lennon, Joe Cocker, Cat Stevens, Peter Noone, Ray Davies, Roger Whittaker and Donovan still holding places, and a bit sad to find Malcolm Roberts, Robin Gibb, Peter Sarstedt, David Bowie, Jack Bruce, Steve Ellis, Andy Fairweather-Low and Des O'Connor, all in last year, out this time. It just shows how fast the popularity of male singers changes in twelve months.

Female Singer

Proof that TV means a lot is the fact that Cilla Black has zoomed to the top from 3 last year with narrow majorities over Lulu and Dusty Springfield, who were 1 and 2 last time. But these three have really done well vote-wise, polling well over 4,000 each, and in Dusty's case specially good because she did take a lay-off during 1970.

After those three, the votes go down with a bump, Mary Hopkin taking 4th place (same as last time) with just under 1,500 votes, while Shirley Bassey comes back to the list at 5, due to her "Something" hit and LPs. Clodagh Rogers has done well to keep at 6, one place less than last year and Pet Clark just behind her, as she was in 1969. Sandy Denny and Anita Harris maintain their popularity, and two newcomers are Madeline Bell, thanks to Blue Mink fame as well as her solo efforts, and British folk queen Julie Felix.

Only two missing this year who made the list last year are Karen Young and Christine Perfect.

Best Group

Although they are definitely split up, fans won't have it. They have voted the Beatles top again, obviously on the "Let It Be" LP, which is all they have produced recently and this considerably old. If this is little surprise, the Hollies coming second may be, specially with Led Zeppelin below them by 28 votes. Congratulations to this almost veteran group and to Allan Clarke who now leads them.

Led, of course, have a much bigger following in America than in Britain, but they did well to beat the Rolling Stones and Moody Blues, two very established concerns. Others to maintain their hold on this Top 20 in British groupdom are Who, Tremeloes, Fleetwood Mac, Shadows and Jethro Tull. The Kinks make a strong comeback at 9 after being out last time, but otherwise new groups have ousted such 1969 favourites as Blind Faith, Love Affair (now LA), Dave Clark Five, Vanity Fare, Blue Mink, Humble Pie, Marmalade, Amen Corner, Peddlers and Thunderclap Newman.

Taking their places in the ever-changing world of groups are McGuinness Flint, Deep Purple, Free, Mungo Jerry, T. Rex, Christie, Matthews Southern Comfort, Emerson Lake & Palmer, and Pickettywitch. In no other "open" section has there been such a change.

Vocal Personality

This is a sort of "mixed bathing" section, with the British girls competing with the boys and although it is no surprise to find Cliff Richard and Tom Jones in 1 and 2 positions, bravo Cilla Black, who comes 3rd, and Dusty, Shirley Bassey and Lulu have also proved that girls have as much personality as the boys.

The three Beatles come high in this list, with George at 4, and John just pipping his former pal Paul by 6 votes to come 6th. At 8 is that ace personality, Mick Jagger, while completing the first ten are Elton John and Robert Plant, Led Zeppelin's dynamic singer.

Engelbert, Ray Davies, Peter Noone (Herman, of course), Ian Anderson and Scott Walker retain places, with newcomers Gilbert O'Sullivan, Dave Edmunds, and Ian Gillan.

Instrumental Unit

Just as the fans will not accept the fact that the Beatles are ended, they refuse to let the Shadows RIP, either. Ever since this section was instigated in 1960 they have topped it! But the amazing thing is that during 1970 the Shadows didn't exist, except for Hank and Bruce backing Cliff on a short tour with a new third members, John Farrar, and indeed this group get 10th place in the section!

C.C.S. comes a strong second, due to their single hit, and Mr. Bloe third. With Fleetwood Mac, Led Zeppelin, Moody Blues and Ginger Baker's Airforce joining C.C.S., it is interesting to see that the result is 50-50 heavy v. pop, with Syd Lawrence and Kenny Ball bands taking 8 and 9.

Best TV/Radio Show

What a majority! By over 9,000 votes, "Top Of The Pops" wins, a great credit to the producers and djs and artists who keep this show the most eye- and ear-worthy pop show of all. The comparatively new "Disco 2" comes second, and then all power to the fast-moving humour with music show of Cliff Richard on BBC-1. Following at No. 6 comes "This Is Tom Jones."

Those are the only TV shows voted into the Top Ten, the other six places going to radio programmes. Alan Freeman's "Pick Of The Pops" heads the radio shows, with Johnny Moran's two shows — "All Our Yesterplays" and "Scene And Heard" coming 5 and 7, followed by Jimmy "Savile's Travels," Tony Blackburn's morning stint, and "Sounds Of The 70's."

(Continued on next page)

CILLA and her ROBERT JOHN.

CONGRATULATIONS!

Tom Jones,
Engelbert Humperdinck,
Moody Blues, Mick Jagger, Rolling Stones,
Matthews Southern Comfort,
Dave Edmunds, Gilbert O'Sullivan
on your success in the N.M.E. Poll awards!

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GROUPS THE FANS WON'T EVER LET DIE

Although the BEATLES and the SHADOWS (inset) have been broken up for some time now, the fans don't want them to die — ever. So they have voted them top of two sections of the NME Poll.

(Continued from page 11)

Top Disc Jockey

From the 'Show' section you might think Alan Freeman would win this, but Jimmy Savile's antics on "Top Of The Pops" (and elsewhere) ensures that Jimmy has once again emerged No. 1, with Tony Blackburn hot on his heels. Also for the second year running, John Peel comes 3rd and Kenny Everett 4th. So no change in the top four!

After that, Dave Lee Travis moves into 5, Alan Freeman 6, Noel Edmonds 7, John Moran 8, and Ed Stewart 10 — none of whom figured in the list last year. So welcome, and welcome back, to them. Emperor Rosko slipped from 5 to 9, but is still doing very well popularity-wise. Missing from the list this time are David Symonds, Tony Prince, Dave Cash, Stuart Henry and Mike Raven.

Best 1970 Single

Strange, but true . . . no less than seven of the ten singles voted for in this section were "New To The Chart" discs! And that includes the first two, Mungo Jerry's swinging "In The Summertime" and Free's "Alright Now." Others were Dave Edmunds' "I Hear You Knocking," Deep Purple's "Black Night," McGuinness Flint's "When I'm Dead And Gone," Matthews Southern Comfort's "Woodstock" and T. Rex's "Ride A White Swan!"

The Beatles' "Let It Be" (3), Moody Blues' "Question" (5), Cliff's "Goodbye Sam, Hello Samantha" (7) were the only singles to be included from established chartmakers. Seems that you are first-time lucky in discland these days.

Best 1970 Album

Beatles do it again! NME readers voted "Let It Be" the best LP of 1970 by over 2,000 votes, with two other ex-Beatle members in the list — George Harrison's "All Things Must Pass" as runner-up and Paul McCartney's "McCartney" 7th. Led Zeppelin took the 3rd spot comfortably with "Volume 3," with Moody Blues, Deep Purple and Rolling Stones following in that order. Interesting to see that the last three places went to established solo stars — Cliff, Shirley Bassey and Tom Jones. "The" "heavies" certainly didn't get it all their own way.

Best New Group

I've left the two "limited" sections to last, in which readers were given two lists — of new groups and new singers — to vote from. It must have been very difficult to pick your favourite and not surprisingly the voting was close. But there was no doubt that McGuinness Flint pleased most and considering they only happened very late in 1970, this is remarkable.

Deep Purple were only 148 votes behind to come a very good second, and Free were a most popular third. Very close behind came Christie and Mungo Jerry — two groups who can play catchy music. Matthews Southern Comfort are another very new unit and did well to get 6th, and after trying so long, good to see T. Rex getting acclaim.

Those three ace musicians who had already won group fame under other names, Emerson, Lake and Palmer, proved that they could win fame again, at No. 8.

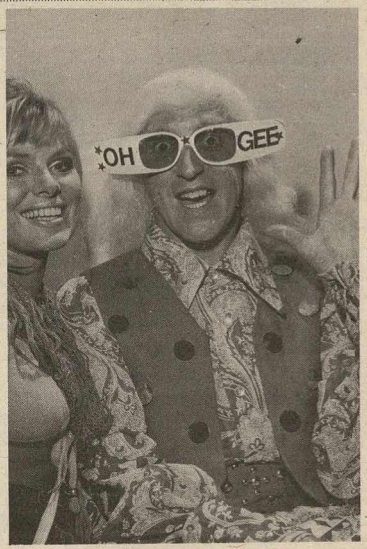
Good singing didn't go unrewarded with Pickettywitch, Arrival and White Plains taking three places, and Black Sabbath (11) completing the list.

New Disc Singer

What a close battle for top place here! Elton John just nipped in by 162 votes over Dave Edmunds, with Robert Plant a bit behind in 3rd place. Dave did it on one record, which is quite remarkable, as did Gilbert O'Sullivan, who took 4th place. Other newcomers to score were Don Fardon and Gerry Monroe, while it is good to find Cat Stevens, Tony Burrows, Julie Felix and Peter Noone so highly thought of. One might argue that these four aren't very "new singers," but in the context that they have either just made the charts after a long time, or changed their name or made remarkable comebacks after a long period, they qualify.

So there it is until another year. One strange thing — Ringo Starr's name hasn't appeared at all, the only Beatle to be absent. He'll just have to try harder next year, when there will be another Poll coupon for you all to fill in. Thanks for voting this year—and if you didn't do it next time!

SAVILE'S SALLY



JIMMY SAVILE described his topping the Disc Jockey section yet again as: BLUE-DEE MARVELLOUS. The same description fits JULIE EGE, seen with Jimmy.

TWO IMPORTANT RUNNERS-UP — in the British Male Singer and Vocal Personality sections — TOM JONES; and in the British Female Singer division — LULU.

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GINGER BAKER'S AIR FORCE FOR DEMOBILISATION!

YET another big-name outfit has this week announced its decision to split up, thus swelling the long list of groups which have ceased to exist in recent months. It is Ginger Baker's Air Force, which will disband permanently at the end of its current series of British club and concert dates. "We are all being demobbed!" says Ginger.

The group's lifetime will have lasted 17 months when it plays its final date on February 20. And during this period, its personnel has included such well-known names as Steve Winwood, Chris Wood, Rick Grech, Denny Laine, Phil Seamen and Alan White. The current line-up comprises Ginger Baker, Graham Bond, Ken Craddock, Steve Gregory, Bud Beadle, Colin Gibson, Aliki Ashman, Diane Stewart and Johnny Haastrup.

Commented Ginger Baker: "Air Force was originally formed for just one Albert Hall concert. It went so well, and we all got so much out of it, that it has carried on until now. But while I was away in Jamaica over Christmas, I did a lot of thinking, and now I want to do something else.

"I have ideas about what comes next, but I am not saying anything about them yet. These last dates will be the final flight for Air Force, but none of them will be a sad occasion — we hope the audience at each one will join us in what should be one long farewell party."

The band's second album "Air Force 2" was released recently, but there are no plans for any more studio recording. However, there will be one last chance to hear the group on record, because the long-awaited Ginger Baker-Elwin Jones drum battle at London Lyceum next Monday (1) is to be recorded live. And the resulting LP will include Air Force's live session on that occasion.

Final dates for Air Force are: Leeds Polytechnic (tonight, Friday), London Lyceum (next Monday), Southsea South Parade Pier (Thursday), Reading University (February 5), Sheffield University (6), Barry Memorial Hall (11), Norwich Melody Rooms (12), Hull University (13), Blackpool Locarno (15), Paignton Festival Hall (18), Haverfordwest Market Hall (19) and Sutton Coldfield Belfry (20).

SINATRA DISC BY PAUL RYAN

Edwin Starr's follow-up due out

FRANK Sinatra's next single to be released in Britain will be a Paul Ryan composition. As previously reported, Ryan flew to Los Angeles several months ago with some of his songs for Sinatra's perusal, and Frank duly recorded a few of these. Now one of the numbers is being released here by Reprise on February 12, titled "I Will Drink The Wine." So Sinatra follows in the footsteps of Elvis Presley and Andy Williams by recording British material for the singles market.

Edwin Starr's follow-up to his recent smash hit "War" is appropriately titled "Stop The War Now" and it is issued by Tamla Motown as a rush-release today (Friday). Coming out next week (February 5) is Henry Mancini's recording of the theme from the new film "Love Story" (RCA).

Among singles newly announced for February 12 release are "Little Miss Goody Two Shoes" (Probe) by Tommy Roe, "All Kinds Of People" (A & M) by Burt Bacharach, and "I'll Be Home" (CBS) by Vikki Carr. Out the same day is the solo album "Don Everly" (A & M).

Offending track being cut from Burdon album

EMI, who normally handle Liberty's product, have refused to press and distribute Eric Burdon's new album "The Black Man's Burdon," because one of the tracks — titled "P.C.3" — is alleged to be insulting to the Queen. It is understood that 30,000 copies were pressed before this decision was taken, and these will now be handled by independent distributors in London, Glasgow and Birmingham. Subsequently, the album is to be issued without the offending track — which will cut the total playing time by 1¼ minutes — and EMI has agreed to distribute this revised version.

Vertigo signs Ian Matthews

NEARLY two months after breaking away from Southern Comfort, and after considering offers from at least six major record companies, Ian Matthews has signed an exclusive three-year disc deal with Philips' progressive Vertigo label. The agreement, which is said to involve a substantial financial guarantee, makes Ian the first world-wide signing on Vertigo. He is already working in the studios on his first product for the label, which will be an album of his own compositions for early spring release; a single will be issued at about the same time.

It is understood that Ian will henceforth be operating strictly as a soloist and that, in consequence, he will not be forming another permanent outfit. He will, however, be getting together a small core of musicians who will work with him on live appearances — but these will in no way be permanent, and the line-up will be constantly changing.

DISC SNIPPETS

● **New World, the Australian trio which won the recent "Opportunity Knocks" TV series nine times, has its debut single released on Mickie Most's Rak label today (Friday). Titled "Rose Garden," it was produced by Mike Hurst.**

● **A Neil Young double album is to be issued by Reprise at the end of March — his fourth solo set. All the tracks were recorded live at New York Carnegie Hall, Washington Cellar Club and New York Fillmore East. Neil is featured playing either piano or guitar, and the Fillmore East backing is by Crazy Horse. The collection is described as an anthology of Young songs incorporating his Buffalo Springfield days his work with Crosby, Stills and Nash, and his previous solo albums.**

● **Neil Diamond's "Sweet Caroline" is being rush-released by UNI today (Friday). This is the direct result of many enquiries and requests, following his recent appearance on "Top Of The Pops," when this was one of the numbers he performed.**

SETTLERS' LIVE DATES AND TV

CONCERT, cabaret and TV dates have been set for the Settlers. They star in their own concerts at Billingham Foreham (tonight, Friday), Southport Floral (Saturday) and Lincoln Theatre Royal (next Monday). Then they open a week's cabaret at Cardiff Tito's on February 7. Next month, the group is to film three more "Sing A New Song" shows for BBC-1, this time without Cliff Richard. On February 25, the Settlers pre-record a pilot show for BBC-TV producer Nick Hunter titled "The 18.15 Show." And group member Cindy Kent is to be featured in ten Epilogues for ATV. The Settlers have also written all the music and songs for a new full-length film titled "Danny Jones" for summer release.

Bradford Festival stars

Quintessence, Formerly Fat Harry and the Edgar Broughton Band appear at Bradford St. George's Hall on March 4 as the opening event in that city's Festival (March 4-14). Among other events planned are Mr. Fox, Alex Campbell and Diz Disley in a folk night (March 11) and "A Night At Ronnie Scott's" (March 7).

LULU: STARRING ROLE IN BIG NEW MUSICAL?

LULU has been offered a starring role in a major British stage musical, which is due to open towards the end of the year. She is also scheduled to begin work on another BBC-TV series in the summer, although there is a possibility that this may be postponed. Lulu is also booked for four weeks of cabaret in the United States in May and June, prior to which she undertakes three weeks of recording sessions in that country. Also set are British cabaret dates and visits to Germany and Israel.

Agent Dick Katz told the NME: "It is true that Lulu has been offered a musical in October, but we are still negotiating and I cannot reveal any details at present." If it materialises, it will be her first venture of this kind — although her husband, Maurice Gibb, co-starred in "Sing A Rude Song" in London's West End last year.

TV series

As reported in the NME six months ago, BBC-TV executives are keen for Lulu to star in another series of her own this year. Firm details have now been submitted and the Corporation wants Lulu to begin a 13-week BBC-1 series in July. But Katz pointed out that nothing has yet been contracted. "We may wait and do another series later," he added.

After guesting in a Swiss-TV show in Zurich on February 18, and three days later starring in a Glasgow charity concert in aid of the Ibrox Park Disaster Fund, Lulu flies to America for recording. She returns in time for a two-week season at Manchester Golden Garter from March 15, followed by a week at Batley Variety Club from April 11. She then travels to Israel for that country's Freedom Celebrations.

Lulu goes back to America at the end of May for two weeks at the Philadelphia Latin Casino, where she opens on May 31. In mid-June, she starts a similar period at Las Vegas Riviera before flying back to London. She is also set for the Berlin Festival Of The Record in early August.

PETE YORK'S JAZZ BAND!

Hardin & York's drummer Pete York has formed a six-piece jazz-rock band for a concert at Birmingham Elbow Room on February 17, but stresses that he is not leaving the duo. Joining Pete are Eddie Matthews (trumpet) Ron Hills (trombone), Dutch Lewis (saxes), Jennie Matthews (piano and vocals) and Pete Airey (bass). Said Pete: "The club asked me to put in a band because of my Birmingham connections."

PETER GREEN 'STARTING AGAIN FROM SCRATCH ON NEW GROUP'

FORMER Fleetwood Mac leader Peter Green goes into the studios on March 4 to commence work on his second solo album. Unlike his first solo LP, which was mainly instrumental, this will consist entirely of songs. Peter has now scrapped earlier plans for the formation of his new group, which did not work out as he had hoped. He is now starting again from scratch, and expects to get a group together within the next few weeks.

New Fleetwood Mac disc is scheduled

Meanwhile, Fleetwood Mac was in the studios last weekend cutting its new single, which is the Danny Kirwan song "Dragonfly" coupled with "The Purple Dancer." It will be issued by Reprise on March 5. Mac hopes to film a spot for "Top Of The Pops," to be screened during its absence in America, where it is touring from next Thursday (4) until the end of March.

Mac's new single in America is "Jewel-Eyed Julie" coupled with "Station Man." Both these tracks are taken from the group's "Kiln House" album, which is proving to be its most successful LP to date in the States.

SHADOWS RE-FORMING FOR EUROPEAN TOUR

FORMER Shadows members Brian Bennett and John Rostill are joining the new trio of Marvin, Welch and Farrar for Cliff Richard's European tour in early spring. The tour opens in Holland on March 26, and full details were reported in the NME four weeks ago. And for the benefit of audiences on the Continent, the group will be billed as "The Shadows — featuring Marvin, Welch and Farrar"! Hank Marvin told the NME that he hopes to undertake a British tour in May and June, but it is not yet certain if this would involve the new trio or the five-piece augmented group.

(L-R) GRAHAM/HUGHIE/DENNIS/BENNY/TOM McGUINNESS FLINT

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NEIL ACCEPTS HIS SUCCESS WITH HUMBLE GRATITUDE

By GILLIAN SAICH

NEIL DIAMOND arrived in this country to be greeted by the acclaim he has long deserved — the only hazard being that it was impossible to have an uninterrupted conversation with him. I insist but this had little to do with Neil himself, but was a situation imposed by his entourage and the hoard of people who wanted to talk to him during his four day stay in England last week.

Diamond was in England for TV and radio appearances and left last Friday. When I spoke to him on the phone a few weeks ago he was looking forward to seeing round the British countryside but this idea had to go by the board since the roaring success of "Crackling Rose."

Neil Diamond spent a part of his working life selling vitamin pills from door to door — with his charm and looks he must have been one of the most successful tall, dark, handsome strangers in the business, but this talents have been diverted to his main love and that's songwriting; but the beauty of Neil Diamond is not only in his appearance, but also his manner — he seems to speak in calm, thoughtful, flowing poetry.

Questions were being fired from all angles: "What's your favourite record, Neil? Tell me about your pets? Is that a lucky charm round your neck? . . . Between pauses for breath I managed to have a few words with him. I joined an interview when Neil was talking about his new home in Coldwater Canyon which he bought eight months ago. "It used to belong to the Vice President of Universal Pictures. I can't describe it more specifically than say it's in the style of Frank Lloyd-Wright.

"There is a long walkway up the front of the house and the garden is huge. There is a pepper tree and a statue of a frog amongst a forest of flowers and shrubs. I have a full time gardener as I could never find the time to look after it myself. When I'm not working I go fencing and horse back riding and that's the day gone."

NEIL DIAMOND

It is very unusual for a person in the pop world to be as apparently introvert as Neil Diamond is. He accepts his success with humble gratitude and describes as the happiest day in his life, the occasion when he heard his first record played on the radio.

He became deeply philosophical, or was it facetious, when asked which was the most important step in his career, "My birth was certainly the most vital point in my life.

"Musically, I don't think there was ever a definite changing point — no one day when I started to write songs more seriously. It was a gradual maturing process which came with my own development. I always want my songs to reflect where I'm going. I've tried to do this since I first started writing at the age of 15."

Neil Diamond is very conscious of his Brooklyn upbringing and acutely observant of life and people around him. He sums up his early life in one sentence:

"New York City, lower middle class, started working at 9 years of age, that's about it.

"The fact that I'm from New York is reflected in everything I write. All my songs have the tensions, the loves and the hates, and the nostalgia created by a big city — it's inborn. The first song I wrote when I changed record companies from Bang to UNI was 'Brooklyn Roads,' which ties in with what I said.

"Of the songs I have written I think my personal favourite is 'Holly Holy.' It has the most magic — a pure love song just the portrayal of love between a man and a woman."

When asked whom he admired most in the world, Neil smiled, looked very pensive and then answered. "I don't know because I expect the people I admire most would be people I don't hear about, those who do good things quietly."

"Like the doctors and people at Phoenix House?" I asked. Phoenix House is a Drug Rehabilitation Centre in New York in which Neil shows a great deal of interest. Occasionally he contributes the proceeds from concerts towards work which is being done for the inhabitants, and he goes and chats to the kids.

"Yeah, these people are doing really good things and the kids appreciate it in their own way.

"I'm not a moraliser about drugs, but I've seen so many of my friends going down the tubes because they've been led on to experiment with hard drugs."

By this stage in the interview I realised that I was never destined to get to know the real Neil Diamond — perhaps that's an impossibility anyway, but with people leaping around asking for autographs and photograuphers saying "stand there" and "walk over there," the guy didn't know where to turn next.

"Excuse me Neil could you just? " . . . At this conjecture in time I accepted defeat and retired gracefully.

I spoke to him again at 'Top Of The Pops' when he strode across the studio to apologise to me for the chaos on Monday.

From the subsequent conversation I certainly changed my mind about Tom Catalano (his record producer) and Jo Sutton (his manager); all three make up the most happy-go-lucky American trio I have had the pleasure to meet.

"We wana see round London tomorrow, go to Windsor Castle and places, will you be our guide?" his manager asked me, I accepted, but we never got as far as Windsor Castle because interviews and luncheon appointments cropped up, left, right and centre.

MORE U.S. MOTOWN HITS . . .

Continuing with our tribute to Tamla's ten years, here are the hits from America in two more years.

1968

YOU Marvin Gaye (Jan 6)
I WISH IT WOULD RAIN Temptations (Jan 6)
NIGHT FO' LAST Shorty Long (Feb 3)
WALK AWAY RENEE Four Tops (Feb 3)
THE END OF OUR ROAD Gladys Knight & Pips (Feb 10)
IF YOU CAN WANT Smokey & Miracles (Feb 24)
MAN IN YOU Chuck Jackson (March 2)
IF THIS WORLD WERE MINE Marvin Gaye & Tammi Terrell (March 9)
I'LL SAY FOREVER MY LOVE Jimmy Ruffin (March 16)
FOREVER CAME TODAY Diana Ross & Supremes (March 16)
I TRULY BELIEVE Temptations (March 30)
DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & Vancouvers (April 6)
SHOO-BE-DOO-BE-DOO-DA-DAY Stevie Wonder (April 6)
AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell (April 13)
I AM THE MAN FOR YOU Tamla (April 13)
TAKE ME IN YOUR ARMS Isley Brothers (April 20)
BABY Edwin Starr (April 20)
I PROMISE TO WAIT MY LOVE Martha Reeves & Vandellas (April 20)
IF I WERE A CARPENTER Four Tops (April 20)
I COULD NEVER LOVE ANOTHER Temptations (May 4)
HERE I AM BABY Marvelettes (May 25)
HERE COMES THE JUDGE Shorty Long (June 1)
IT SHOULD HAVE BEEN ME Gladys Knight & Pips (June 1)
YESTER LOVE Smokey & Miracles (June 1)
SOME THINGS YOU NEVER GET USED TO Diana Ross & Supremes (June 8)
YOU MEN YOUR MATCH Stevie Wonder (June 13)
I AM YOUR MAN Bobby Taylor & Vancouvers (July 20)
YESTERDAY'S DREAMS (July 20)
PLEASE RETURN YOUR LOVE TO ME Temptations (July 27)
YOU'RE ALL I NEED TO GET BY Marvin Gaye & Tammi Terrell (July 27)
I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING Martha Reeves & Vandellas (August 10)
HIP CITY (Pt. 2) Jr. Walker & All Stars (August 10)
SPECIAL OCCASION Smokey & Miracles (August 10)
I AM YOUR MAN Bobby Taylor & Vancouvers (August 24)
I WISH IT WOULD RAIN Gladys Knight & Pips (August 31)
ALFIE Eivets Rednow (Sept 14)
CHAINED Marvin Gaye (Sept 21)

THE TEMPTATIONS

DESTINATION ANYWHERE Marvelettes (Oct 5)
KEEP LOVIN' ME HONEY Marvin Gaye & Tammi Terrell (Oct 5)
I'M IN A DIFFERENT WORLD Four Tops (Oct 5)
LOVE CHILD Diana Ross & Supremes (Oct 19)
FOR ONCE IN MY LIFE Stevie Wonder (Nov 2)
SWEET DARLIN' Martha Reeves & Vandellas (Dec 7)
CLOUD NINE Temptations (Nov 9)
I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Nov 9)
I'M GONNA MAKE YOU LOVE ME Diana Ross and Supremes & Temptations (Dec 7)
MALINDA Bobby Taylor (Dec 14)

1969

1969

BABY BABY DON'T CRY Smokey & Miracles (Jan 4)
THIS OLD HEART OF MINE Tammi Terrell (Jan 11)
HOME COOKIN' Jr. Walker & All Stars (Jan 18)
I'M GONNA HOLD ON LONG AS I CAN Marvelettes (Jan 25)
I'M LIVIN' IN SHAME Diana Ross & Supremes
GOOD LOVIN' AIN'T EASY TO COME BY Marvin Gaye & Tammi Terrell (Feb 1)
MY WHOLE WORLD ENDED David Ruffin (Feb 1)
RUN AWAY CHILD, RUNNING WILD Temptations (Jan 15)
25 MILES Edwin Starr (Jan 22)
I DON'T KNOW WHY Stevie Wonder (Jan 22)
DIDN'T YOU KNOW Gladys Knight & Pips (March 8)
I HAD A DREAM Shorty Long (March 15)
I'LL TRY SOMETHING NEW D. Ross, Supremes & Temptations (March 15)
HONEY LOVE Martha Reeves & Vandellas (April 12)
COMPOSER Diana Ross & Supremes (April 12)
TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (April 19)
WHAT IS A MAN Four Tops (May 3)
DON'T LET THE JONESES GET YOU DOWN Temptations (May 17)
WHAT DOES IT TAKE Jr. Walker & All Stars (May 17)
NO MATTER WHAT SIGN YOU ARE Diana Ross & Supremes (May 24)
MY CHERIE AMOUR Stevie Wonder (May 24)
DOGGONE RIGHT Smokey & Miracles (June 14)
I'M JUST A STRUGGLING MAN Edwin Starr (June 14)
ABRAHAM, MARTIN & JOHN Smokey & Miracles (June 28)
I'VE LOST EVERYTHING I'VE EVER LOVED David Ruffin (July 12)
THE YOUNG FOLKS Supremes (July 26)
I CAN'T GET NEXT TO YOU Temptations (August 16)
BABY I'M FOR REAL Originals (Sept 6)
HERE I GO AGAIN Smokey & Miracles (Sept 6)
THE WEIGHT Diana Ross & Supremes (Sept 13)
A WHITER SHADE OF PALE Shorty Long (Sept 20)
TAKING MY LOVE AND LEAVING YOU Martha Reeves & Vandellas (Sept 20)
BABY I'M FOR REAL Originals (Oct 4)
YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder (Oct 18)
FRIENDSHIP TRAIN Gladys Knight & Pips (Oct 25)
THESE EYES Jr. Walker & All Stars (Oct 25)
ST. Easy Beats (Nov 8)
I WANT YOU BACK Jackson Five (Nov 15)
THAT'S HOW HEARTACHES ARE MADE Marvelettes (Nov 15)
WHAT YOU GAVE ME Marvin Gaye & Tammi Terrell (Nov 22)
DON'T LET HIM TAKE YOUR LOVE FROM ME Four Tops (Nov 29)
I'M SO GLAD I FELL FOR YOU David Ruffin (Dec 6)
POINT IT OUT Smokey & Miracles (Dec 6)

What the NME Charts reveal

By NICHOLAS COMFORT

MORE than 900 performers and groups have appeared in the NME top thirty since it first appeared in April 1956. Many of these have registered with a string of chart entries at some time over the last 14 years, but relatively few have been able to keep up the pressure for long enough to merit inclusion in an all-time points table.

Fewer than one in ten of these chart entrants — 87 to be exact — have registered consistently enough to notch up 1,000 chart points, and the 5,000 mark has been passed by only three: the Beatles, Cliff Richard and Elvis Presley.

Presley, who alone has scored over 10,000, has led the table since its first year, when "Heartbreak Hotel" appeared in one of the earliest top thirties. He reached 10,000 in little more than seven years, during the summer of 1963, and after a five-year quiet patch is now moving ahead again. At his present rate of progress he should reach 20,000 in January 1980.

A couple of years ago it looked as though Cliff Richard, second to Elvis over the past five years, might overtake Elvis in the all-time ratings. He was closing on Elvis and the Beatles were closing on him, and it was anyone's guess who would come out on top. But the recent Presley resurgence coupled with poor chart placings for Cliff's recent singles and the disbandment of the Beatles has ensured that the top three stay as they are for several years, at least. Nonetheless, a couple of largish hits should see Cliff Richard over the 10,000 in the next year or two.

The all-time top fifty contains 20 American acts and 30 British, 22 solo male singers, 18 vocal groups, seven solo female singers, two solo instrumentalists and one instrumental group.

Of these fifty, 18 appeared in the NME chart during 1970, with only three — Elvis Presley, the Four Tops and Tom Jones — scoring more than 300 points. So any great changes in the order in, say, a year are unlikely.

The full fifty is:

1	Elvis Presley	12,844	
2	Cliff Richard	9,700	
3	Beatles	6,555	
4	Lonnie Donegan	4,563	
5	Everly Brothers	4,403	
6	Pat Boone	4,381	
7	Shadows	3,793	
8	Connie Francis	3,449	
9	Rolling Stones	3,314	
10	Frankie Vaughan	3,222	
11	Roy Orbison	3,177	
12	Hollies	3,058	
13	Adam Faith	2,910	
14	Tom Jones	2,875	
15	Shirley Bassey	2,818	
16	Billy Fury	2,609	
17	Manfred Mann	2,546	
18	Jim Reeves	2,459	
19	Frank Sinatra	2,444	
20	Petula Clark	2,377	
21	Engelbert H'dinck	2,327	
22	Beach Boys	2,325	
23	Perry Como	2,300	
24	Supremes	2,275	
25	Kinks	2,223	
26	Bobby Darin	2,140	
	Tommy Steele	2,140	
28	Duane Eddy	2,106	
29	Herman's Hermits	2,091	
30	Russ Conway	2,058	
31	Bill Haley/ Comets	2,009	
32	Anthony Newley	1,904	
33	Paul Anka	1,902	
34	Frank Ifield	1,896	
35	Gene Pitney	1,886	
36	Dusty Springfield	1,869	
37	Cilla Black	1,850	
38	Buddy Holly	1,813	
39	Brenda Lee	1,802	
40	Del Shannon	1,797	
41	Rick Nelson	1,729	
42	Bachelors	1,724	
43	Sandie Shaw	1,682	
44	Four Tops	1,651	
45	Seekers	1,648	
46	Dave Dee etc	1,592	
47	Who	1,581	
48	Searchers	1,573	
49	Tremeloes	1,571	
50	Dave Clark Five	1,548	

SPECIAL predictions for those of you with birthdays next week — including Graham Nash, of Crosby, Stills, Nash and Young, 29 on Tuesday, Val Doolican 42 on Wednesday, Frankie Vaughan 43 also on Wednesday.

Your artistic ability and keen sense of business will be at its peak now, enabling you to reach even greater heights. A small domestic problem is likely to occur April/May, which you will solve provided you are sympathetic and tactful and know just when to be firm.

Some travel during the middle of the year will open up a new field for you, and you will achieve a secret ambition.

THE WEEK AHEAD . . .

CAPRICORN (Dec. 21-Jan. 19): News from abroad will give you a lot of pleasure. Now is a good time to branch out and maybe take up a new hobby.

AQUARIUS (Jan. 20-Feb. 18): Don't worry so much about minor issues. Have more confidence in yourself. Romantic plans fall a bit flat.

PISCES (Feb. 18-March 20): Don't let your rather irratic moods get you down. Make decisions until you are your old self again.

ARIES (March 21-April 20): Opportunities to meet new friends and join a different circle are likely to come up this week. Pop entertainment is exceptionally good.

TAURUS (April 21-May 20): Be careful not to upset one of the family by a casual remark which could be taken the wrong way.

GEMINI (May 21-June 20): Take stock of yourself and make any adjustments now, if you're inclined to be a bit lazy at the moment and shelve some of your best ideas because of it.

CANCER (June 21-July 21): You may have to make a big decision regarding your future and it would be as well to spend a considerable time weighing up the advantages of a change.

LEO (July 22-Aug. 21): A chance meeting opens up new avenues for you and makes you look at life in a different way. Mid-week brings a financial gain which, though small, you'll appreciate.

VIRGO ,Aug. 22-Sept. 21): You have a strong inclination to try something new in the musical field. Go ahead; you'll get a lot of satisfaction out of it.

LIBRA (Sept. 22-Oct. 22): Start saying for some new venture you've thought of. More and more demands will be made on your time and certain special responsibilities will come your way at work.

SCORPIO (Oct. 23-Nov. 22): Listen to someone else's point of view before you start a quarrel. Not everyone thinks the same as you; tolerance is called for if you are to remain on good terms with a friend of long standing.

SAGGITARIUS (Nov. 23-Dec. 20): Curb your exuberance for the time being as you seem to be getting too enthusiastic about trivial matters.

AMERICA CALLING

DAVE MASON and MAMA CASS ELLIOTT on stage.

ELLIOTT AND MASON PROVE TO BE SUB - 'SUPER GROUP'

WAYNE STIERLE

THE much anticipated debut of the new "super-group" (as they have been billed) of Mama Cass Elliott and Dave Mason (formerly of Traffic) was really not that super.

Last year when Cass and Mason began pondering the possibilities of combining their talents, the problems seemed insurmountable. She was signed to Dunhill Records as a solo artist and Mason was signed to Blue Thumb as a solo artist.

But a unique arrangement was made under which their teamed album will be released on Blue Thumb and their singles will be released on Dunhill. So, they have not only been recording together, but set up a four-city tour to feel out the value of a more extended tour.

Their debut was at the Santa Monica Civic Auditorium.

The concert itself did not produce the feeling of anticipation you oft times find in an auditorium when a "hot" rock attraction is scheduled to appear.

Though they have been working together for many months, they only seemed to "come together" on about two of their numbers. Cass was used much too sparingly in the act, appearing more like a back-up vocalist than the partner in a "super-group," which was an obvious waste of her talent.

This was their first concert together, but it did give the impression that their future status could not reach the high level the pair knew as members of Traffic and the Mamas and Papas.

Following the concert, there was a scene outside the hall as **O'Neil** and his brother **Kevin** were leaving the show. Several photographers attempted to take shots of the stars, which bugged **O'Neil's** brother, who tried to land a blow on one of the more persistent photographers, but pulled his punch at the last moment.

It was, easily a night to forget.

TOGETHER — BUT STILL DOING THEIR OWN THING

WILL U.S. SUCCESS HELP BEE GEES RETURN TO TOP ?

BARRY, still acting and songwriting.

MAURICE, also doing solo recording.

ROBIN, concentrating on songwriting.

The BEE GEES, hoping that sales of "Lonely Days" in this country will eventually reach those in America. (Left to right) BARRY, MAURICE and ROBIN.

ANY reservations the Bee Gees may have felt about the slow and uneventful progress of "Lonely Days" in Britain have been more than made good by the soaring success of both the single, and the album, over there across the pond. U.S. sales of "Lonely Days" have just about topped the million—taking it to No. 1—and the LP is fast moving up the charts.

By ALAN SMITH

Quite why British buyers are tending to resist a single which is no worse and probably a lot better than a lot of the stuff in the present Top Thirty, then, I'm not quite sure. And neither are the brothers Gibb.

One theory—it's Barry's—is that the group's past troubles were probably too close to home for the British public to have fully put them behind them, whereas in the States most of the difficulties have been forgotten. He may be right.

Still waiting

"That's not to say," he added, "that I think 'Lonely Days' has had its day here. I'm still waiting for it to do better, and I'm not convinced it's going to drop away without trace. Maybe the American success will revive some of the interest."

Maurice points out that the d-j's have certainly been with them on Radio 1 and on Luxembourg, and he also wonders if this new American success will be of some help in having a rebound effect although, he says, "I think the flipside may have

Robin says one of the troubles was that "Lonely Days" wasn't a Christmassy record, and as a result it rather tended to get swamped in the seasonal stuff. He told me: "We didn't want to do a Clive Dunn, anyway. And the funny thing is that although 'Lonely Days' hasn't done so well in the British charts, it's now sold close to 75,000 in this country. It's certainly a mystery."

The Bee Gees return to America in a few weeks, and when they do, the eight tour dates lined up for them will be for the first time in two years.

Said Barry: "We don't feel rusty, because we've been playing all our lives. But it is a little bit apprehensive to be getting back to live dates, and I have a feeling that in the next week or two we'll probably be rehearsing harder than we've done before, and probably working a lot harder at it than actually being on tour.

"The audiences? I don't know? I'm very confused about this because none of us know if they'll be the people who've bought our records in the past, or if they'll be deeper, more progressive, or what.

Maurice: "We're certainly not underground, even though we often get letters. You might say we were overground, or maybe down at ground level."

Individually, the three Bee Gees are continuing their policy of doing their own things as well as contributing to the group as an entity.

Barry, for instance, is in a good songwriting mood at the moment and probably about now he would have also been seen in the Jason King TV series, in a sizeable role as a murderer. Trouble was — after he'd agreed, and gone along to the studios — it was found that he didn't hold an Equity card and so his involvement in the programme had to be scrapped.

Maurice has just finished recording actor Richard Harris singing 'The Loner,' a song that he and his brother-in-law Billy Lawrie wrote for Harris's film "Bloomfield"; and this week he's going to produce some sessions with Kenny Rodgers and the First Edition.

Robin prefers to concentrate solely on songwriting for the moment and he also remains the chattiest of the group; the Bee Gees' patriotic and built-in self PR man.

Thrilling trip

Going to America, says Robin, is going to be thrilling but chilling because of the changes in the scene there since they last had a hit in the charts. He adds: "We'll just have to go and see what happens. We haven't changed ourselves, at least not in a way we can notice.

"It's very hard for any group to see itself. It's easy to get too involved — and not to see the faults any more."

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Ashton Gardner & Dyke

ASHTON, GARDNER and DYKE new to the NME Chart this week with "Resurrection Shuffle." In their new augmented form, they are pictured relaxing after their "Top Of The Pops" spot last week. Left to right are MICK LIEBER, LYLE JENKINS, KIM GARDNER, TONY ASHTON, DAVE CASWELL (back) and ROY DYKE, all members of the new six-strong touring AG and D, with the pic line-up completed by trombonist DANNY ALL-MARK appearing solely for the TV show.

'SOLICITORS' OF GOOD MUSIC

THAT well-known firm of solicitors, Ashton, Gardner and Dyke, having consulted their clients (the public and show biz personalities alike) deem themselves ready to launch a venture of admirable foresight. May it please the court, the aforesaid solicitors of good music are ready to state their case before a hitherto unbelieving jury.

FINAL Midem REPORT

CANNES, FRANCE: As a result of Eric Burdon and War insisting on doing an hour instead of 20 minutes at the first Midem Gala (reported in NME last week). Bernard Chevry, the organiser of it all, has announced that next year's gala will not be in the Palais de Festival but at the Casino and will be of a non-stop nature, from 11pm onwards. "Then artists can do as long as they want,' he said generously.

The second Gala was much better than the first and almost ran to time (just 15 minutes over). Ike and Turner were the sensations of the show, with our own Marmalade a close second (Marmalade later signed contracts for three Festivals and a five day tour in Eastern Europe later this year). Vocalist Dean Ford was in tremendous form and many were surprised at the advanced music played by the other four.

Brook Benton sang with spirit, charm and rhythm, and in contrast, Russia's Valentin Bagliaenko belted out his songs in operatic style, backed by a very tuneful trio. Mungo Jerry swayed along but sounded a bit old-fashioned, although they did get big applause.

The name Charles Trenet is famous in France, but the young blond singer who is now using it was isn't the singer most of us expected, though he did well. Girl singers Regine and Katja Ebstein pleased, and Argentina's Sandro made a dashing and colourful appearance. Also from South America was Jair Rodrigues, whose bossa nova rhythm was superb, and Italy's Massimo Ranieri also impressed.

Although billed to appear, Spanky Wilson and Buffy Sainte Marie didn't make it.

On the business side, most of the big companies were rather pessimistic, but smaller companies did very well. For instance Andrew Cameron-Miller's new Reflection label set up a European outlet and did deals worth £50,000, and the Marmalade's music company reported 60,000 dollar advances.

One project revealed at Midem was the A&M "Symphony" LP, written, produced and conducted by Michel Colombier, noted French composer in Los Angeles, in which ex-Brasil 66 star Lani Hall, Herb Alpert, Bill Medley and Paul Williams all sing. Thirty musicians — symphonic and rock mixed — supply the music, and Paul Williams, who wrote "We've Only Just Begun," did the lyrics. There's a lot of enthusiasm behind this and Larry Yaskiel is forecasting a big hit.

During MIDEM, the Liberty-United Artists publicists worked very hard for their artists Eric Burdon and War, and Ike and Tina Tuner; and the best bit of publicity material came from the Dick James Organisation, whose "This is DJM" book is a valuable aid to any musical journalist.

Finally, it was announced that at Midem, 1971, business equalling the value of 9 million dollars had been transacted and that next year's date was January 16-22.

Principle witness for the prosecution — the charge being that people haven't paid enough attention in the past — is that well-known man about town, pianist, organist, vocalist, songwriter and comic Tony Ashton, Esq.

The facts about Ashton are that having played with a modern jazz trio in Blackpool and later backed Jimmy Justice he became a member of the Remo Four and spent much of his time in Germany entertaining an understanding and pop hungry public.

"Two or three years ago I started digging Leon Russell-type things," says Ashton. "That guy is avante garde gospel, it's another way of playing the piano."

Tracing his career, he recalls; "I first started writing songs about two and a half years ago. We did an album for Polydor and I got a bit more into it then, I had been just playing at it, just putting big words to music instead of writing a song.

"When the group made that first album we were an almost completely different thing. We didn't have a direction then, it takes a long time. We hunted round for someone interested in us and landed up with Vince Melouney.

"We were starving in Uxbridge, which was great at the time, but you have to do something else. Roy and Kim stayed in Uxbridge and I would come down here before we met Melouney and traipse round people like Robert Stigwood trying to get people interested and it got nowhere. I thought I'd go back to Blackpool and chuck it all in."

Admits mistakes

He realises that he made mistakes and admits: "I did far too much improvisation. I used to say to people 'You listen to what I can play.' I'm no longer interested in improvisation, it's a big ego thing. Big 15-minute solos are no good.

"Our lack of success was frustrating. The first album got good reviews, Polydor worked behind it. We accrued twelve thousand pounds of debt and if the new album starts selling we can't expect any royalties from it because Polydor want to get their money back."

One of the group's arguments in favour of a wider acceptance by the public (they have long been highly regarded by people in the business) is their new album — "The Worst Of Ashton, Gardner and Dyke." The use of the word "worst" is meant in the jocular sense and should, under no circumstance, be taken at its face value.

RICHARD GREEN PRESENTS THE EVIDENCE

Friends on LP

Giving evidence on the group's behalf on the record are some of their friends, including George Harrison, Jon Lord, Stan Webb, Chris Barber, Ron Wood, Madeline Bell, Rosetta Hightower, P. P. Arnold, Jim Price of Delaney and Bonnie fame and Cochise's Brian Coles.

All can be heard testifying with loquaciousness and musical dexterity on various of the ten tracks, eight of which were written by Ashton himself, the remainder being a combinaton of the group's skills.

But does the title Ashton, Gardner and Dyke reveal all about the group? Indeed not, Ashton explains: "A few months ago we felt we needed a guitarist, we're not like the Nice as a trio, I'm not as good an organ player as Emerson, so we got Mick Lieber in and that almost did the trick, now we're adding the brass."

The brass section comprises Dave Caswell and Lyle Jenkins who, until recently, played with Keef Hartley. Between the pair of them they play a combination of trumpet, various saxes, flute, cugelhorn and more besides. They will first appear with the group on tour with Deep Purple which starts at Leeds Town Hall today (Friday).

More evidence of the group's worth will be presented on the tour, of which Ashton says: "We're doing tracks off the new album and obviously the single, 'Resurrection Shuffle' and some other numbers. The sound is developing, it's not contrived, we're just gonna play a storm.

"I'm going to play the piano a lot more, make it predominant, and use the organ occasionally instead of most of the time. The only thing I'm worried about is we're so different from Deep Purple. We did an American tour which was great and you could do anything and the audiences would listen.

"We haven't played big places here for ages, I hope the audiences are as knowledgeable as they are in America. There, they don't go so much on whether you're a big star group, they give you a chance. In Germany the audiences won't listen unless you're a rock group."

Tony Ashton has a friendship with George Harrison which cemented itself on the Delaney and Bonnie tour where Ashton also spent a lot of time with Eric Clapton.

Great influence

"They were a great influence," he admits. "Delaney and Bonnie were great, they were just too early, if they had come back and done it in two or three months time instead of when they did they would go down a lot better. The musical climate then was very underground but now it's changing, it's not so much all that noise.

"You'd pour beer over George and it would be just like pouring it over you or me. I worked with him on the 'Wonderwall' album and he said he wanted to produce a single for us, he did 'Spiritual Bread Man' which was going to be the single."

Concluding his evidence Tony Ashton gives his reasons for believing that now is the time for Ashton, Gardner and Dyke.

"The climate is swinging away from the psychedelic boys and the strobes and all that rubbish," he reasons. "On the album, for instance, a lot of the music is about what's happening and about life instead of being 'paranoia, baby, all over the place.' Songs should give our good vibrations, to my mind, not bad vibrations. Maybe that's an old-fashioned way of thinking, but a lot more people seem to agree these days.

"George Harrison's album and John Lennon's, whatever anyone else says, they are trendsetters and people are going to have to listen to them. When Eric Clapton went to Blind Faith he got a bit gentler and now he's into Derek and the Dominos which is more melodic. I hope my music can enhance the situation."

And there the case rests. It would be a very granite-eared jury that rejected the group now with the combined onslaught of the tour, single and album. The sentence should be one of lasting fame.

SANTANA

continued from page 4

pretty true and I thought it was representative of us as a whole. I mean that's how we looked and sounded at that time."

Those of you who are well into Santana's music will have been aware that a mutual admiration society has been instigated between the group and our own Peter Green. Which not only led to the group including Peter's "Black Magic Woman" on their "Abraxas" album but to the widespread rumour that Mr. Green was contemplating an amalgamation.

"We like Peter a lot and in fact he's played with us a couple of times, but it was just a rumour about him joining the band, but a nice one at that."

Then Gregg went on to reveal that Santana have in fact augmented their line-up. "He's a 16-year-old guitarist from California called Neal Schon . . . he hasn't played with any bands though he has jammed with Clapton."

It's now almost definite that Santana will again be appearing in England during the month of April, though at the time of our conversation Gregg wasn't quite certain of the dates.

However, he did reveal that all being well they will be releasing a double-album to coincide with their visit.

"We have enough songs, but we have to maintain our own standard. Each album has always got to be better than the last.

"The second was better than the first, therefore the new one has to be a big improvement on the other two. Most of the tunes will be originals though we are using an old rock number called 'Karate' and a completely rearranged jazz theme called 'Jungle Strut!'"

Finally, Gregg had this to say about the group's leader. "Carlos plays like a horn, a drum in fact anything you can think of. He really works hard at it.

"If you listen very closely you'll hear that he's a great guitar player . . . his riffs are different and it's all Carlos."

WHO'S WHERE

Week beginning Friday, January 29

ONE NIGHTERS

DEEP PURPLE: Leeds Town Hall (29); Liverpool Philharmonic (30); Royal Albert Hall (1).

KENNY ROGERS: Crewe Up the Junction (29).

STEVIE WONDER/MARTHA & THE VANDELLAS: Birmingham Odeon (29); Hammersmith Odeon (30); Coventry Theatre (31); Bristol Colston Hall (2).

GENE VINCENT: Wood Green Fishmongers Arms (29).

PENTANGLE: Colchester Essex University (29).

ELTON JOHN: Lancaster University (29); Brighton Big Apple (30); Croydon Fox (31); Edmonton Cooks Ferry Inn (1).

CHRISTIE: Homerton Teacher's Training College (29); Aston University (30); Kidderminster Stone Manor Hotel (2).

EDWIN STARR: Manchester Twisted Wheel (30).

FRANKIE VALLI & THE FOUR SEASONS: Torquay Princess (31); Stockton Fiesta (for three days from the 1st).

JULIE FELIX: Bournemouth Winter Gardens (30); Guildford Civic Hall (31); Hemel Hempstead Pavilion (4).

McGUINNESS FLINT: Cardiff University (29); Loughborough College of Education (30).

FOTHERINGAY: London Queen Elizabeth Hall (30).

ERIC BURDON & WAR: Leicester De Montford Hall (31); Sutton Coldfield Belfry (1); Manchester Free Trade Hall (2); Wakefield Theatre Club (3).

LEON RUSSELL: London Royal Albert Hall (2); Lanchester Festival (3).

ARGENT/SLADE/ROY YOUNG/BARCLAY JAMES HARVEST: London Lyceum (31).

T. REX: Croydon Fairfield Hall (4).

EQUALS: Margate Dreamland (30); Birmingham Rebecca's (4).

Pic-strip at Cannes — by Dezo Hoffmann

RADIO Monte Carlo deejays were constantly working in their glass cage at Cannes. On left is DAVE CASH, on right TOMMY VANCE.

Happy group of music personalities (l. to r.) PAUL RICH and FREDDY BEINSTOCK (Carlin), PATRICIA CHURCH (Morgan Music), MR. FUJI (In Music and Blue Mink roadie), JO LUSTIG (folk impresario) and ARNE BENDIKSEN (Norwegian composer-publisher).

MAM Records chief GEOFFREY EVERITT with two young music publishers, GEORGE ALEXANDER (ex-Grapefruit) and GEORGE YOUNG (Easybeats).

When East meets West—Yugoslavia's top composer NIKI KALOGERA and blonde star LJUPKA DIMITROVSKA with London agent PETER WALSH and MARILYN NEWMAN of Great Metropolitan hotels.

'Candida' —second time around

TONY ORLANDO, lead singer with DAWN as fans saw him emerge ten years ago with 'Halfway to Paradise.'

"Candida" was released in Britain on July 24, 1970 and during those six months it has been reactivated twice because of renewed interest on the part of producers and disc jockeys. Tony Blackburn claims to have put this record high in the charts but the faith of DJs like Johnnie Walker who have consistently played it over the months have done as much, if not more, to make the public aware of "Candida." Dawn had a No. 1 hit in America way back in the autumn and are currently on top again there with "Knock Three Times." Dawn were originally a session group — a la White Plains — the lead vocal taken by 26 year old Tony Orlando who had a huge hit in the States ten years ago with "Halfway To Paradise," a hit for Billy Fury in this country.

Orlando is now working for CBS but made "Candida" with the help of the Tokens, a group which Orlando joined after his hits of the early sixties. The Tokens had a million seller with "The Lion Sleeps Tonight." Since "Candida" in the States, a six-piece group has been formed called Dawn and this line-up will be doing a series of one-night stands in Britain during April.— G.S.

Tony's now getting the breaks after ten lean years

By James Johnson

LIFE as a singer hasn't always been easy for Tony Christie. The ten years this 27 year-old Yorkshireman has spent in the business have inevitably brought some disappointments and hard times.

"Yeah, I've been really skint at times, really skint," he recalled this week. "I remember my wife, and I could only afford to celebrate our first wedding anniversary at the local fish and chip shop," he laughed.

"But I've never wanted to be anything other than a singer. I couldn't give up. The only answer was to plod along and hope for the breaks."

And now his patience and dedication are being rewarded. Gradually the breaks are coming his way. Already an established cabaret artist in the North with his five-piece backing group the Penmen, he is shortly to record an album while his current single "Las Vegas" entered the NME chart last week.

"I think having a hit single is essential if you want to get your face known," he stressed, "because you just don't get any exposure without one. Really the industry is very much a closed shop with only certain artists getting exposure on television and so forth. Consequently it is very difficult to get a single off for the first time. The people will only like what they're allowed to hear."

Tony currently lives in Sheffield and has lived in the North all his life. I wondered whether his career could benefit further if he moved nearer London; supposedly the centre of the entertainment industry.

"Yes," he said thoughtfully, "I know I have missed chances living in the North. I mean I've known people in London who've been on television simply because they're handy, while producers don't seem to be prepared to go North to look at talent.

"But on the other hand I've got my roots up there. I'm familiar with it, I know the people, I know the towns, and most of all there just isn't so much work in the south to keep up the standard of living I need.

"Like . . . apart from the Talk of the Town there just aren't any big cabaret places in London to speak of. Nowhere like Batley's for instance. The West End only seems to cater for tourists and the clubs are often not much more than clip joints.

"As far as audiences go I seem to go down very well with the guys aged about twenty-five and over . . . those who will sit down and listen. Actually several of them follow us around. For instance, if we play some venues within a twenty-five mile radius I always meet the same guys who will come and chat after the show.

With all his experience I asked whether he had any thoughts on the music scene generally.

"But there's only a limited amount of room at the top. It's the hardest thing in the world to get there and the easiest to slip down. It's been proved a million times over. But if you've got talent you'll stick. All I want to do is to get the chance to show people what I can do."

DANDO SHAFT; Back row: L to R: MARTIN JENKINS, TED KAY, ROGER BULLEN. Front row: L to R: DAVE COOPER, POLLY BOLTON, KEVIN DEMPSEY.

Next week MIXTURES

Meet the band No 7

DANDO SHAFT

THIS contemporary folk group produced their first LP last July on Miki Dallon's Young Blood label and immediately created a limited but deep interest among musicians and record buyers alike.

They work three or four nights a week and in the six months they've graduated from the folk circuit to the wider audiences of colleges and universities where they are welcomed with open arms.

One of their best audiences is at the Roundhouse, Chalk Farm, where they played for two and a half hours one Sunday recently when another group were stranded in the snow.

They came to live in London shortly before the album was released, having previously lived and worked around their home town of Coventry. Dando Shaft played on the same bill as Matthews Southern Comfort in the early days of the latter's life and Ian was very impressed by them — especially by the multi-musical talents of mandolin/fiddle player Martin Jenkins.

Most folk groups start by performing traditional material and as they become more confident, add a few original pieces. Dando have always written all ther own songs and if you get a copy of the LP "Dando Shaft," you can see and hear what excellent poetry they write.

Since these recordings they have added the lark-like voice of student Polly Bolton to their vocal line-up which fills out and adds another dimension to previous sound — apart from giving the fellas something very attractive to look at.

The personnel includes: Martin Jenkins (mandolin / fiddle / vocals); Dave Cooper (acoustic guitar/vocals); Kevin Dempsey (acoustic guitar/vocals); Ted Key (tablas) and Roger Bullen (string bass). They all live together with their wives and children in a big, old house in Ealing, West London.

The whole group contribute to the fund of songs which is ever-increasing. Most of the numbers on the LP are still included in their stage act, but they have added sich gems as "Whispering Ned" which Martin sings. Just listen to what, on the surface sounds like a traditional number!

Dando Shaft are one of the first signings by RCA Records for their soon-to-be-launched progressive label so their next album is assured of heavy promotion and consequently a lot more exposure. Many more people will be getting into Dando Shaft this time round. — GILLIAN SAICH.

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ROYAL ALBERT HALL
Monday, February 1st, at 7.30 p.m.
PETER BOWYER presents
DEEP PURPLE
ASHTON GARDNER & DYKE
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BASSEY: 24 APRIL CONCERTS Biggest-ever tour by Mouskouri

SHIRLEY BASSEY is to star in more than two dozen major British concert dates in April, announces impresario Robert Paterson this week. Although venues have not yet been confirmed, Shirley — who arrived in London last weekend for a ten-day visit, during which she will be recording a new album and a single follow-up to "Something" — will be visiting at least 15 key provincial cities, as well as performing in London. Paterson — who is presenting Ike and Tina Turner's concerts at London Hammersmith Odeon (February 13) and Bristol Colston Hall (14) — has also lined up British tours for Nana Mouskouri, the Jacques Loussier Trio and Manitas de Plata.

Nana Mouskouri's visit during April and May will be her longest-ever tour of this country. Only three venues have so far been confirmed — they are Manchester

Odeon (April 24), Newcastle City Hall (26) and London Hammersmith Odeon (May 1). A further 15 dates between April 16 and May 6 have still to be finalised.

The Jacques Loussier Trio visits Cambridge ABC (February 19), Sunderland Empire (21), Nottingham Albert Hall (23), Portsmouth Guildhall (24), Southend Cliffs Pavilion (25), Chatham Town Hall (27) and Croydon Fairfield Hall (28).

The March tour by Spanish guitarist Manitas de Plata takes in Leicester De Montfort Hall (2), Bournemouth Winter Gardens (3), Brighton Dome (4), Eastbourne Congress (5), Manchester Odeon (6), Sunderland Empire (7), London Royal Albert Hall (8), Dublin National Stadium (9), Belfast ABC (10), Slough Adelphi (11), Croydon Fairfield Hall (12), Liverpool Philharmonic Hall (13) and Southend Cliffs Pavilion (14).

ZEPPELIN'S JONES IN 'NAMESAKE' DISPUTE WITH 'NAZARETH' ARTIST

LED Zeppelin's John Paul Jones is pressing current NME Chart entrant John Paul Joans to change his name, and legal action may follow if he refuses to do so. The "Man From Nazareth" singer has already volunteered to shorten his name to J. P. Joans in future but this compromise solution has not been accepted by the Zeppelin member's solicitors. The manager of the Chart soloist told the NME: "We really don't know what will happen next. We assume that an injunction will be the next step, but obviously the postal dispute is delaying any move of this nature."

John Paul Joans (that's the Nazareth one!) received a letter from solicitors representing John Paul Jones (the Zeppelin one!) alleging that his name was leading to confusion and embarrassment, and asking for an undertaking to be given that he would change it. The soloist then suggested J. P. Joans as an alternative, but this was declined on the grounds that the Zeppelin member is known as J. P. Jones in America.

Commented Joan's manager: "When John started using his present name over three years ago, he asked Led Zeppelin if they had any objections, and they told him it would be all right. It really is a shame that this has happened just as John is doing so well, especially as it is delaying our plans for a follow-up single."

'GRANDAD' DUNN VARIETY DATES

CLIVE DUNN is to top a variety bill, presented by Leslie Grade, which will tour provincial theatres during March and April. Clive — who drops to No. 2 in the NME Chart this week, after four weeks at the top with "Grandad" — will be supported by Dick Haymes, the Kaye Sisters, Joe Baker, the Performing Lees and the Eric Winstone Orchestra.

The package, titled "The Clive Dunn Show," plays two days at Liverpool Empire on March 6 and 7, then moves to Bristol Hippodrome for the week commencing March 8. Also set is a six-day season at Manchester Palace during the Easter holiday period (April 8-13). Other dates have still to be finalised, and these are expected to include Bournemouth.

EXTRA CONCERTS BY KEEF HARTLEY BAND

TWO more concert dates have now been set for the Keef Hartley Band with the Third Ear Band at Weston-super-Mare Winter Gardens (next Wednesday) and Southampton University (February 6). These are in addition to the previously-announced dates at Manchester Free Trade Hall (Friday) and Bristol Colston Hall (Saturday). All four of these venues were originally on Country Joe McDonald's schedule, from which he cancelled out. Keef Hartley also appears at London Lyceum on February 12 and at Croydon Fairfield Hall (with Hardin & York) on February 14.

As already reported, the Hartley Band now operates from a basic nucleus of four musicians who appear at every performance — these are Mick Weaver (organ), Gary Thain (bass), Miller Anderson (guitar and vocals) and Keef himself on drums. He is now adding four soloists, who will not appear at every date, but who will interchange for various engagements—Johnny Almond (saxes, vibes), Ray Warleigh (saxes), Barbara Thompson (alto sax) and Art Theman (tenor sax, flute).

CREEDENCE'S SUMMER TOUR IS CONFIRMED

CREEDENCE Clearwater Revival will definitely play dates in Britain and Europe in the late spring or early summer, thus confirming the NME's exclusive forecast three months ago. The group revealed this week that it is setting aside nine weeks from June onwards for touring purposes, and four weeks of this period will be spent in this country and on the Continent. But it has not yet been determined whether the European visit will take place at the beginning or the end of the nine-week period.

Mixtures to play series of live date in Britain

THE Mixtures play their first-ever British date at Birmingham Rebecca's on Monday (February 1). This is the first in a string of appearances being lined up for the Australian group which is currently at No. 4 in the NME Chart with "Push Bike Song."

The single is being released in America next week on the Sire label and today (Friday), the Mixtures are making a promotional film for the U.S. and the Continent.

Six tracks among which the group hopes to find a possible follow-up have already been recorded in Polydor's London studios, and further sessions are being arranged during the next two weeks.

LULU, RINGO, CASS, MIXTURES FOR TV

● Ringo Starr's appearance in BBC-1's new Cilla Black series is now set for transmission on Saturday, February 13, when Noel Harrison and Stanley Holloway also guest. Sacha Distel and Dudley Moore are in the February 6 edition.

● Lulu and Peter Noone are set for the first edition of London Weekend's new "Leslie Crowther Show" tomorrow (Saturday), when the Trio Athenee and Stubby Kaye also appear. Also tomorrow on the same channel, Edison Lighthouse is booked for the Ed Stewart series "Stewpot."

● The Mixtures appear in ATV's "The Golden Shot" on Sunday, February 14, and Jimmy Young is featured as a singer in this edition. Peter Gordeno and Elaine Delmar guest in this Sunday's show (31) and the Voyagers join Sandie Shaw in the February 7 screening.

● The Temptations, Mama Cass Elliot, Rosemary Clooney and Don Ho guest in BBC-1's "Andy Williams Show" on Thursday, February 11. The same evening on BBC-2, the New Seekers are the main musical guests in the "Vera Lynn Show."

● The Young Generation joins Rod McKuen in his BBC-2 show on Saturday, February 6. Randy Newman and Alan Price are Bobbie Gentry's guests in the fourth show of her series on the same channel on Monday, February 22. After tomorrow's edition of "Disco 2," the series takes a short break and returns at the end of February.

● Marvin, Welch & Farrar and Olivia Newton-John are the guests in BBC-1's "It's Cliff Richard" on Saturday, February 6. In the same channel's "Stanley Baxter Show" on Friday, February 12, the guest singer is Friday Brown

RADIO'S POP LINE-UP

TOP GEAR (tomorrow, Saturday): T. Rex, Lindisfarne, Symbiosis and Terry and Gay Woods.

DAVE LEE TRAVIS SHOW (this Sunday, 31): Neil Diamond, Martha Reeves and the Vandellas and the Mixtures.

SUNDAY CONCERT (this weekend, 31): Kevin Ayers and the Whole World and Bridget St. John.

JIMMY YOUNG SHOW (all next week, February 1-5): Picketty-witch, Raymond Froggatt, Jason Cord, Lewis Rich, Ireen Sheer, Worth, Chancery Lane, Crazy Paving, Tony Steven with the Bob Churchill Set, Brainchild, Candy Choir, Bitter Suite and Lonesome Travellers.

TONY BRANDON SHOW (all next week): Bruce Channel, Tony Christie, Samantha Jones, Rockin' Berries, Playground, Sky and the Keith Roberts Sound.

TERRY WOGAN SHOW (all next week): Kinks, Equals, Butterscotch, Bishfin Thinking, Marty Wilde, Heatwave, Freelanders, Lorne Gibson Trio, Penthouse, Onyx, Putney Bridge, Paper Lace, Cats Eyes, Sky, Jonny Young Four, Lois Lane, Kes Wyndham and the bands of Tony Evans and Acker Bilk.

SOUNDS OF THE SEVENTIES: Lindisfarne and America (next Monday, February 1); Savoy Brown and the Roy Young Band (Tuesday); repeat of the January 31 "Sunday Concert" (Wednesday); Steeleye Span and Dando Shaft (Thursday); and Clark Hutchinson and Brian Auger's Oblivion Express (Friday, 5).

RADIO 1 CLUB: Rosko at Croydon Top Rank (next Monday, February 1); Dave Lee Travis at Salisbury Alexandra Rooms (Tuesday); Dave Cash and David Hamilton at London Paris Studio (Wednesday); Tommy Vance at Derby Clouds (Thursday); and Noel Edmonds at Edinburgh White Elephant (Friday 5).

● A new monthly series of "European Pop Jury" begins on Radio 1 and 2 tomorrow (Saturday). Countries taking part are Norway, Finland, Sweden, Belgium, France, Holland, Switzerland and Britain. Each country will submit two discs from its current hit parade and the eight studio audiences will vote to select the top record of the month. David Gell is compere.

● Tony Brandon presents a series of programmes about decimal currency, titled "Count Ten," on Radio 2 every morning next week (8.45 am).

ASHTON, GARDNER, DYKE: MEET THE SIX-PIECE TRIO!

ASHTON, Gardner & Dyke — the group which makes its NME Chart debut this week with "Resurrection Shuffle" — has now increased to a sextet! Despite its trio name, which it intends to retain, the outfit has already been working as a quartet since last August when guitarist Mick Lieber was added to the line-up. The two latest members are ex-Keef Hartley brassmen Dave Caswell and Lyle Jenkins.

The augmented group made its first appearance in "Top Of The Pops" last week. It plays its first live date tonight (Friday) when it joins the Deep Purple tour, which opens at Leeds Town Hall.

BOBBY BLOOM, who returns to the NME Chart this week with his second hit single "Heavy Makes You Happy," is expected to return to this country shortly for radio and TV promotion on the disc. His British representatives, the Robert Sigwood Organisation, are currently in the process of finalising his trip.

KINKS' AUSSIE TOUR IS OFF; LONDON DATE

THE Kinks play their first live London date for almost four years at Soho Bumpers on February 23. Ray and Dave Davies visited the new night-spot last week, and negotiations for the group to appear there began the next day.

The Kinks' ten-day Australian tour, which should have begun last weekend, was cancelled at the last minute. The boys arrived at London Airport and found that there were no tickets for them, so they returned home. The group was to have appeared at a festival in Sydney as well as selected concerts.

FRONT ROW REVIEWS

LULU

MINUTES after Lulu finished her act at London's Talk of the Town on Monday her dressing room was jammed with show business personalities — led by Tom Jones, Ringo and Clodagh Rogers — offering congratulations. Ecstatic manager Marion Massey and husband Maurice Gibb couldn't get the celebratory bottles of champagne open fast enough! And Lulu deserved every bit of it.

This was the start of what promises to be a highly successful three week season at the venue where she last appeared two years ago.

She's improved dramatically during that period. Where she once relied on youthful energy she now scores strongly with emotional ballads like George Harrison's No. 1 hit "My Sweet Lord" adding just a little bit more punch than the original and "In the Morning" which she duetted with husband Maurice.

The songs she's made famous were not forgotten. "Shout," "The Boat That I Row," and "Boom Bang-A-Bang" all won strong applause.

I've no doubt Lulu has nightmares about some of her old numbers but the way she cleverly incorporates them with the songs she genuinely likes is an object lesson many other stars could and should learn.

Needless to say the lass looked stunning, dressed in a clinging white pant suit with detachable skirt, later changing into a full length dress which produced sighs of envy from the audience.

Lulu has matured immeasurably since I last saw her in cabaret and I found her act from the content and performance angle hard to fault. **JOHN WELLS.**

WINTER

ON the opening night of his current European tour at the Town Hall, Watford, Johnny Winter consolidated the opinion held by many that he is the personification of rock and roll in the 70's, following most favourably in the dynasty founded by Jerry Lee Lewis, Little Richard and Chuck Berry.

Though the audience took their time loosening up, Johnny had them on their feet and leaping about by the end of his non-stop 2-hour spot.

Dressed in black he glided across the entire length of the stage like some frail matchstick bird caught in slow motion, his lank hair snaking back and forth like a white plumage.

At first hearing his guitar playing may sound flash. Well, I suppose it is, but only in that he is one of the few players who knows what he wants to play and has the ability and panache to carry it off.

Throughout the show he continually duelled with his supporting guitarist Rick Derringer, who, with his behind hanging out of his ripped denims comes across as a pint-sized Pete Townsend.

"Guess I'll Go Away," "Rock and Roll Hoochie-Koo" and "Jumpin' Jack Flash" were all steeped in some of the most uninhibited rock and blues playing since Mr. Winter and friends were last in this country. In contrast a slow 12-bar (the only one he did) really brought out his Texan heritage and spotlighted some down-home bottleneck.

A rock medley of "Great Balls Of Fire," "Good Golly Miss Molly" and "Whole Lotta Shakin'" featured Rick doing a typical early 60's rock routine and really excited the crowd. — **ROY CARR.**

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TAIL-PIECES by the Alley Cat

EXCLUSIVE forecast from your **Alley Cat:** expect London open-air concert starring **Led Zeppelin** at leading soccer stadium this summer . . . Was **George Harrison's** hit influenced by **Edwin Hawkins'** "Oh Happy Day" or **Chiffons'** "She's So Fine"? . . . Double-sided **Frank Sinatra** single of two **Paul Ryan** songs issued here next month. . . .

At London Palladium, **Clive Dunn** could figure in **Leslie Grade's** variety plans, following **Cilla Black's** pantomime . . . Film score by **Elton John** for Paramount's **Hal Ashby** "Harold And Maude" . . . Shouldn't **Mixtures** rename themselves **Sons Of Mungo Jerry?!** . . .

Screen star **David Hemmings** penned lyrics for **Buster's** "Pasadena" single . . . U.S. singer **Michael Allen** waxed LP here with **Johnny Harris** backing for MGM . . . Death of **Gordon Mills'** father . . . .

Congratulations to **Diana Ross** on her marriage to **Robert Silberstein** . . . Vocal backing group **Secrets** walked-out on **Bobby Darin** in Lake Tahoe cabaret . . . Dancer-singer **Lionel Blair's** wife infanticipating . . .

Following disc duet, **Dave Mason** making personal appearances with **Mama Cass Elliott** in America . . . Very impressive: **Neil Diamond** on "Top Of The Pops" . . . **Liberace** (who discovered **Barbra Streisand**) confidently predicts **Julie Budd** will emulate her . . . .

What happened to **Adam Faith's** TV drama series? . . . Confirmed: **Connie Francis** married hair stylist **Izzy Marion** on January 16 . . . . MGM sign **Steve Lawrence** and wife **Eydie Gorme** . . . .

Is **Pamela Motown** a joke or something in **Elton John's** life? . . . Hollywood UNI chief's **Mike Maitland** and **Russ Regan** in London celebrating **Neil Diamond's** breakthrough here . . . . How about **Johnny Johnson** and the **Bandwagon's** hit retitled by **Jackie Lee:** "Blame It On The 'Daily Express'"? . . . .

Britain's **Rik Gunnell** running Hollywood office for **Robert Stigwood's** company . . . . Contents of **John Rowles'** London flat for sale . . . . **Nelson Riddle jnr** will marry **Valerie Holmes,** former "Miss England" . . . .

Following **Henry Mancini's** instrumental version, vocal discs by **Andy Williams, Tony Bennett** and **Johnny Mathis** of "Love Story" . . . **Genevieve Waite** (actress-wife of singer **John Phillips**) awaits happy event . . . . Written by **Clive Dunn:** "Bye Bye Baby" film . . . . .

Proud agent **Vic Lewis;** he represents poll-winners **Cilla Black** and **Elton John** . . . . Music by **James Taylor** for "Once Upon A Wheel," **Paul Newman's** U.S. TV special . . . **Jerry Orbach** selected instead of **Neil Diamond** for screen version of **Lenny Bruce's** life story . . . .

Robert Goulet and **Lou Rawls** also joining MGM . . . . His daughter **Gail Polena** will make **Dean Martin** a grandfather in June . . . . Overdone: **Cilla Black's** Liverpool accent . . . .

Dates which **Frank Sinatra** cancelled filled by **Johnny Mathis** at Las Vegas Caesar's Palace . . . . New **Bobby Bloom** hit self-penned with **Jeff Barry** . . . Their next singles: **Jackson 5** "Mama's Pearl," **Creedence Clearwater Revival** "Have You Seen The Rain" and **Canned Heat** "Wooly Bully" . . . .

With provincial concerts, **Dorothy Squires** perhaps over-ambitious? . . . Inconspicuous, but **Mike Sammes Singers** very effective in **Tom Jones'** TV programmes . . . **Andy Williams** confident of **Johnnie Ray** comeback on records . . . .

Sold: **Russ Conway's** Chertsey home . . . . **Elton John's** progress watched by **Bob Dylan** with interest . . . Next month, **Petula Clark** guests on U.S. **Bob Hope** TV show . . . .

Death of **Norman Wisdom's** mother . . . . **Elton John's** American agent **Jerry Perrenchio** is financially backing **Cassius Clay** championship bout with **Joe Frazier** . . . On current hit, **Michael Jackson** of the **Jackson 5** sounds like **Diana Ross!** . . .

Pictured backstage following their opening night at Finsbury Park are Motown stars STEVIE WONDER and MARTHA REEVES (right) and the VANDELLAS who are currently touring here. See review page 7.

Possible Top 30 entry: **Partridge Family's** "I Think I Love You" . . . **Yoko Ono** co-producer of **John Lennon's** "Mother" . . . Expect **C.C.S.** will prove valuable to **Mickie Most's** Rak label . . . . "Keep The Customers Satisfied" (**Gary Puckett's** next single) penned by **Paul Simon** . . . Announcement from **Manfred Mann** and **Mike Hugg** expected soon . . . First U.S **John Rowles** hit likely . . . .

John Walker severing connections with **Mervyn Conn's** Carnaby Records . . . . On "Junior Choice" **Ed Stewart** swamped with requests for **Clive Dunn's** "Grandad" . . . Producer-arranger **Ivor Raymonde** leaving Decca after five years . . . .

Since leaving **Love Affair,** what's become of **Steve Ellis?** . . . . Spring walk by **Jimmy Savile** from John O'Groats to Land's End . . . **Bobby Bloom's** hit dedicated to **Mama Cass?** . . . .

Surprising delay in **Hotlegs'** follow-up . . . . Vicious attack on **Cilla Black** from "Daily Express" **James Thomas** . . . . 11 years on Wednesday since **Buddy Holly, Ritchie Valens** and **Big Bopper** were killed . . . .

NME contributor **Allan McDougall** married film executive **Babette Roman** in Hollywood — **Graham Nash** was best man . . . . Congratulations to **Stewart Morris:** excellent production of **Lulu's** new cabaret act . . . **Diana Ross** can now join exclusive **Sammy Davis** group of coloured Jews! . . .

Highly recommended: **Van Morrison's** new Reprise LP . . . . NME's **Roy Carr** once played in same group as **Tony Ashton** of latest chart entrants **Ashton, Gardner** and **Dyke** . . . Will Australian group **Mixtures** rename themselves **Dingo Jerry?** . . . .

Personalities at **Lulu's** Talk Of The Town opening included **Tom Jones, Ringo Starr, Clodagh Rodgers, Kenny Rogers** and the **First Edition, Barry** and **Robin Gibb, Bruce Welch, Valerie Masters, Maggie Bell, Olivia Newton-John, Billy Lawry** and **Johnnie Spence;** recording executives **Ahmet Ertegun, Ian Ralfini, Neshui Ertegun** and **Martin Wyatt;** agent-managers **Dick Katz, Tito Burns, Michael Grade, Robert Stigwood, Jerry Weintraub, David Geffin, Barry Dickins, Alan Field** and **John Morris;** NME chief **Maurice Kinn,** TV producer **Stewart Morris,** publicists **Les Perrin** and **Chris Hutchins,** choreographer **Doug Squires,** also author **Norman Bogner** . . . . Film project for **Mick Jagger** — starring in **Christopher Paul Lewis's** "All The Kind Strangers" . . . . Singer-composer **Jerry Reed** summer replacement host for **Glen Campbell's** U.S. TV series . . .

LEE JACKSON, leader of Jackson Heights and ex-Nice, married on Saturday at Wandsworth Register Office. His bride: JANE McNULTY.

Exciting: **Brook Benton's** "My Way" . . . Death of **Ernie Caceres,** former saxist with **Benny Goodman** and late **Glenn Miller** . . . U.S. TV series for **Roger Miller** planned . . . .

Sad decline of **Scott Walker** in NME poll . . . Guitarist **Gene Cornish** has left **Rascals** . . . . "Warm And Tender" next **Petula Clark** LP produced by **Arif Mardin** in Miami . . .

New hit by **Ashton, Gardner** and **Dyke** would have made good **McGuiness Flint** follow-up . . . . "Sun" writer **Kenneth Eastaugh's** description of **Mick Jagger's** lips: "Like rubber foam peaches" . . . . Are **Badfinger's** songs taped or bandaged? . . . .

Visitors to Britain on Monday where FRANKIE VALLI (left) and two of the FOUR SEASONS, here for a tour which opens next week. Our picture shows them arriving at London Airport.

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NME POPWORD

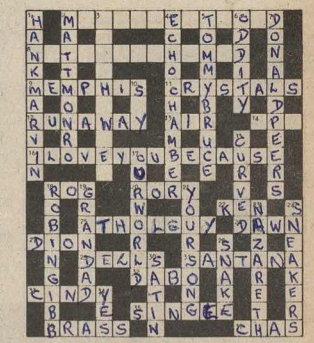
Compiled by Julie Logan

ACROSS:

2 Drummer, gave his name to top British group (4, 8)
8 Poet's dilemma — or current hit (7, 6)
9 America's soul city; also subject of Chuck Berry hit
11 With Ronettes, Phil Spector produced group of mid-60's
12 In 1961, one of Del Shannon's biggest hits
13 See 15 Down
14 Revolutionary abbreviation!?
16 One of Jim Reeves' biggest - selling singles a 1964 hit (1, 4, 3, 7)
18 "I Don't Believe In If Anymore" singer
20 Former guitar star of Taste
22 Comedian / balladeer
25 Seeker (5, 3)
26 "Candida" group
27 With Belmonts, had hits like "Runaround Sue" in late 50's/early 60's.
29 Had "Love Is Blue"/"I Can Sing A Rainbow" hit in 1969
31 Lead guitarist Carlos gives his name to this top US band
32 Former group lead singer, portrayed John Lennon in recent play
33 One of "Stoned Love" group
35 Short player?!
36 Horn section
37 Ex-Animal, one time manager of Hendrix

DOWN:

1 Has newly formed group with Welch and Farrar (4, 6)
2 "Portrait Of My Love" was 1961 hit for him (4, 5)
3 Tremeloe (4, 6)
4 Recording technique not so heavily used today as it was five to ten years ago (4, 7)
5 Had "Ain't Misbehavin'" hit in 1960 (5, 5)
6 "Space " "
7 Veteran balladeer made comeback in 1969 with "Please Don't Go" (6, 5)
10 Always promising to take you higher!
15 and 13 across Sonja Kristina and Darryl Way are two of their stars
17 Blue Mink hit (3, 5)
18 Left group to sing solo, recently returned (5, 4)
19 Year's biggest selling single so far
21 Really it's Elton's! (4, 4)
23 Town from John Paul Joans hit
24 "Hi Heel " — Tommy Tucker
28 Creature in the grass in DDDBM and T 1969 hit
30 "Nights In White " — Moody Blues
34 Recently completed short British tour with Iron Butterfly



Answers next week and here is last week's solution

ACROSS: 1 P. J. Proby; 7 (Gene) Pitney; 8 Partridge; 9 Norman (Greenbaum); 10 Santana; 11 Les; 14 "Paint Your Wagon"; 16 (Fair) Weather; 17 Ace; 18 Dana; 19 Rider; 22 Roy (Orbison); 23 Lee (Jackson); 25 Sue; 26 "Woodstock"; 27 Mia (Farrow); 28 Cat.

DOWN: 1 Papas; 2 "Paranoid"; 3 Brian Hyland; 4 Spencer; 5 (Edwin) Starr; 6 Texas; 11 Luther; 12 (Dave) Swarbrick; 13 Engelbert (Humperdinck); 14 "Pendulum"; 15 Gladys (Knight); 16 "War"; 20 Iron; 21 Easy; 24 Ewa.

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